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ADVERTISEMENT.

THIS collection of obſervations was at firſt made with a view ſolely to my own private inſtruction, and I ſhould never have ventured to commit them to the publick, had not I been induced to hazard that ſtep by perſons of conſideration, as well as an earneſt deſire to preſent them to Monſieur de Vaudieres, *whom I had the honour to accompany in his journey to Italy. This is the leaſt acknowledgment I owe to this illuſtrious protector of the liberal arts, for the ſingular ſhare of his favour which I enjoyed, and the advantages I have reaped from a journey ſo neceſſary to* *render me perfect in the ſtudy of architecture.*

The principal deſign in this little work is to refreſh the memory of thoſe who have viſited Italy, *and ſeen the moſt remarkable antiquities in the neighbourhood of* Naples; *as well as to communicate a ſlight idea of them to others, who have not made that tour, and of conſequence cannot judge for themſelves. I ſhall only obſerve, that, among the different deſigns exhibited in this volume, there are ſome plans of the principal edifices in the city of* Herculaneum, *the dimenſions of which it was not poſſible for me to take; for the inſpectors of the works, and thoſe who conducted the digging, had ſo ſevere orders on that ſubject, that they would never indulge me with an opportunity.*

I have divided this collection into three parts, which form as many little ſeparate treatiſes, in the firſt of which I deſcribe every intereſting particular which I obſerved in Herculaneum, *including publick and private edifices, tombs, utenſils, and other curioſities found in that ſubterranean city, where the leaſt trifles become matters of conſequence to the lovers of antiquity.*

The ſecond ſection is compoſed of a diſſertation upon the paintings and ſculpture found in Herculaneum; *and as his part was not ſo much my province, I would not rely upon my own knowledge, but had recourſe to Monſieur* Cochin, *who had the honour to be choſen by his majeſty, as a proper perſon to accompany Monſieur* de Vaudieres *in the ſame journey, and he employed every leiſure moment that was at his diſpoſal, in making obſervations, touching an art in which he excels.---This diſſertation, therefore is entirely the work of that celebrated deſigner, who hath been pleaſed to communicate to me every thing that he had collected upon the ſubject.*

The third ſection contains a deſcription of the antiquities in the neighbourhood of Naples; *namely,* Baia, Puzzoli *and* Capua. *I know very well that ſeveral authors have given deſcriptions of what is moſt remarkable in theſe different places. But as I likewiſe made obſervations upon the ſame antiquities, which I accurately delineated upon the ſpot, I thought it was a duty I owed to my profeſſion* *to inſert them after thoſe of* Herculaneum, *with which, indeed they ſeem naturally connected.*

Should the publick reliſh this little performance, I may hereafter communicate my reflections upon the monuments of antiquity in Rome, *and other parts of* Italy.

E R R A T A.

Page 200. Line 19. for *us*, read *his*.
P. 206. for *Marca*, r. *Maria*.

OBSERVATIONS

UPON THE

ANTIQUITIES

Of the CITY of

HERCULANEUM.

SECTION I.

Of the EDIFICES, TOMBS, and CURIOSITIES found at HERCULANEUM.

DISSERTATION upon the Eruptions of Mount VESUVIUS.

BEFORE we enter into a detail of the edifices and other curioſities which have been diſcovered in the ſubterranean town of Herculaneum, it will not be improper to give a ſuperficial ſketch of Mount Veſuvius, which was the cauſe of that city's deſtruction. The prodigious effects of this vulcano are the more difficult to deſcribe, as the mountain from which it riſes, is ſubject to great alterations, occaſioned by the earthquakes which produce the eruptions. The following remarks I made upon theſe phænomena in the year 1749. They have been confirmed by a repeated ſurvey, which I took in 1750, as well as by the obſervations of Monſieur Souflot, the king's architect, who favoured me with the dimenſions as he himſelf had taken them that ſame year.

Plate I. The firſt plate repreſents Mount Veſuvius*, as it appeared in 1750; the circumference of the ſummit being eight hundred and fifty toiſes, and the diameter two hundred and eighty two.

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* Thoſe who are curious to ſee this vulcano repreſented more at large, may have recourſe to the plate which Monſieur Chedel hath engraved, after a deſign made upon the ſpot in 1750. by Monſieur Cochin, Jun.

We arrived at the ſpot A. from whence we could perceive the mouths B. C. D. E. before we deſcended by the path which leads to the bottom. The road to the ſummit was very difficult, the laſt two miles being partly through cinders, and partly over ſtones, which had been very unequally diffuſed by the late eruption. Theſe ſtones were of different natures, both in conſiſtence and colour, ſome of them being very hard, and heavy, and others light, and extremely porous, compoſed of ſulphur and minerals. In 1749, at the bottom of this vulcano were ſeveral mouths, E. G. which threw up the matter in ſuch abundance, as to raiſe the earth to the level, C. D. E. which in 1750 formed the new interior ſurface of this mountain. The ſummit A. from the line C. D. E. is

not

not more than from thirty to thirty two toiſes in heighth, which is not quite one half of what it was in the preceding year. We deſcended over cruſts of ſulphur, which covered a boiling matter, like metal in a ſtate of fuſion. We found a ſpace of about eighteen or twenty feet, in which theſe cruſts being broke, diſcovered a kind of a lake, formed of different inflammable ſubſtances, the ſcum of which being thrown out upon the ſides, was cooled and accumulated into new heaps, the form of which, I can compare to nothing ſo aptly, as to the effect produced in a river by ſheets of ice: they were about eight or nine feet thick, and bore up by a liquid ſubſtance; ſeveral flakes were piled one over another, and all the bottom gaping in different parts, being full of chinks through which the fire was perceivable.

The mountain B. was ſituated at about one third of the diſtance from this *bottom*, and partly covered with its vaults the great mouth; from whence, every five minutes, iſſued a ſheet of fire, mixed with ſtones, liquid ſulphur, and *laver*, which being cooled in falling down, increaſed the mountain, which, in the year 1750, might be from twelve to fifteen *toiſes* in heighth, and the ſheet of fire roſe about eighteen or twenty toiſes above the ſummit.

This mountain was ſurrounded by a quantity of other ſmall openings, B. C. D. and E. called chimneys, which never threw out flames, except when the ſheet, in its different periods, finding difficulty in iſſuing through the great opening, and ſtriking violently againſt the ſides of the vaults, was determined downwards into the interior part of that gulf, where it ſeemed to receive new force, which enabled it to eſcape through theſe ſmall openings. Theſe effects were obſerved diſtinctly, and at different times, as well as a pretty violent wind, which iſſued from the little mouths, and ſeemed likewiſe to have a vent at the great opening. Theſe occaſional alterations are plainly proved, by the ſmall elevation of the ſheet of flame in 1749, when I went thither for the firſt time; for, about a month before that period, the abbé Nollet had ſeen it iſſue with as great violence, as we afterwards obſerved in the month of November, 1750. But thoſe who want to be perfectly informed of the different effects of this vulcano, its variations, and phænomena, will find their curioſity ſatisfied in the relation with which that great philoſopher propoſes to oblige the publick.

For ſome years, the increaſe and fury of this vulcano gave reaſon to apprehend a new eruption; frequent earthquakes were felt in the neighbourhood of Naples, and all the dreadful ſymptoms which uſed to precede theſe evacuations, were augmented. Accordingly, the terrible effects were ſoon produced, for in the month of October, 1751. the mountain opening, vomited up a prodigious quantity of laver, which had been amaſſed in its bowels. Luckily, this torrent of burning matter directed its courſe towards the river Sarno, where it ſtopt; ſo that the country was ſaved from the overflowing of its ſtreams, which would certainly have, otherwiſe, done infinite damage.

About ſix and twenty eruptions have been reckoned ſince that in the firſt year of the reign of Titus, in which the city of Herculaneum was engulphed; and the laver and cinders of all theſe eruptions, being ſucceſſively ſpread on the ſame place, have formed over that city a ſolid cruſt, about fifty or ſixty feet thick.

Some authors pretend, that this vulcano hath diſcharged water mixed with ſhells, and ſeveral Latin inſcriptions ſeem to confirm the ſtrange phænomenon. Among others, that which is upon the road to Naples at Portici; beginning with theſe words, "Poſteri, Poſteri, veſtra Res agitur." (Vide Miſſon Tom. 2. p. 59.) and that near the Torre del Greco, which begins with "Viam a Neapoli ad "Rhegiam, &c." (Vid. id. Tom. 3. p. 354.)

I do not think it is my buſineſs to expatiate further upon the hiſtory of mount Veſuvius; as the detail may be found in ſeveral authors, who have treated of it, as philoſophers and naturaliſts. Beſides, ſuch accounts being foreign to my deſign, I ſhould be afraid of having been already too diffuſe on this ſubject, were I not perſuaded that thoſe who read this little performance, will be glad to find the origin of the antiquities, which I preſent to their view.

DISCOVERY OF THE CITY of HERCULANEUM.

IT is a long time ſince the ſpot, where Herculaneum was ſituated, hath been diſcovered by means of a well, dug by a peaſant of that neighbourhood, who found ſeveral pieces of marble under-ground.—In 1706, the workmen employed in building a country-houſe at Portici, for the Prince d'Elbuf, in digging for a foundation, arrived at a vault, under which they found different ſtatues of braſs and marble, which were ſent to prince Eugene; and ſince that time, no meaſures have been taken to forward the diſcovery, until the preſent king of Naples and

Sicily ordered new reſearches to be ſet on foot. In effect, at the depth of ſixty *feet from* the ſurface, they found an ancient city, over which are built the ſmall contiguous towns of Portici and Reſini, ſituated between mount Veſuvius and the ſea. For a long time, the world was dubious about the real name of this ſubterraneous city; but theſe doubts are now diſpelled by the various inſcriptions, and the principal buildings which have been diſcovered, particularly the inſcription, engraved upon that fine equeſtrian ſtatue of Nonius Balbus, of which we ſhall have occaſion to ſpeak in the ſequel. On the pedeſtal we read theſe words,

M. NONIO. M. BALBI. F.
P. P. : . . . .
. . . HERCULANENSES.

and another found in the quarter of the theatre beginning *thus*,

L. Annius L E Mammianus
Rufus. xi. vir &c.

OF THE

THEATRE

OF

HERCULANEUM.

THE plan of the theatre which I here exhibit, is not abſolutely exact, the places being dug, and the diſcoveries made at different times; ſo that we are obliged to gueſs at its form by the pedeſtals, walls, columns, ſtairs, &c. which we include in the plan of this edifice, according to the places in which they were diſcovered. In 1750 they were at work upon the orcheſtra E; but it is impoſſible to examine the whole theatre at once, becauſe there is a neceſſity of leaving here and there, piles of earth H, to ſupport the conſiderable maſs, with which the town is Plate II.

is entirely overwhelmed. The trenches, which the workmen cut at random, in this ſubterranean city, are no more than from four to ſix feet in heighth, and three or four in width; and when they meet with any ſtatue, they dig it out very often in pieces; for almoſt all of them are mutilated, being either broke by the weight of the earth above them, or melted by the heat of the laver with which they were ſurrounded. In the apartments of the king of the two Sicilies, there are ſeveral pieces of excellent workmanſhip, which have met with this misfortune.

The plan which I here repreſent, is, that which I received in the country, for I would not too much depend upon my own original ſketch. But I ſcrupulouſly examined all that was diſcovered of it, going through all the paths that were then formed at random, in the extent of the Theatre. Indeed, *at that time* no more than the three pillars F, were diſcovered in the Proſcenium. I aſcended ſeveral ſmall ſtair-caſes C, by which all the ſteps D communicated; one with another, and I perceived in the ſteps above, ſeveral pedeſtals B, which ſeemed nearer one another, than is repreſented in the plan which was taken. It is more likely, that theſe pedeſtals ſupported pillars that formed a gallery, ſuch as the ancients were uſed to make in their theatres. In other reſpects, they were well proportioned, and covered with very fair marble. The four ſtair-caſes C, have already been diſcovered, and the piles of earth are left ſtanding upon the great ſteps, eighteen of which riſe ſucceſſively to the circular landing-place, that ſeparates them from three other higher ſteps. The form of this landing-place, and the ſteps which it environs, is a circumference deſcribed round three different centers, according to this deſign, copied from that which was given to me upon the ſpot. The width of the Orcheſtra is taken from the third ſtep, reckoned from below to that on the oppoſite ſide, and the Theatre ſeemed terminated by a façade of architecture; at leaſt, ſo I judged from the baſes of the columns F, which I ſaw upon the Proſcenium, of very fine marble. As for the wooden-work found in the parts G, it was all reduced to charcoal.

This theatre was not only adorned with the fineſt marble, decorated with ſtatues, and enriched with columns,

lumns, but great part of its outſide A, was painted in freſco. As it had been dug *piece-meal*, it was gradually ſtript of its ornaments, and now nothing remains but bricks and ſtones, which were formerly covered with *marble* or *plaiſter*, upon which the *painting* was performed. But the conduct preſcribed to the workmen in digging, obliges them to replace the earth in thoſe parts which they have viſited, that they may have room to penetrate another way; by which means, ſuch conſiderable changes are made in the appearance of things, that thoſe, who may hereafter examine the place, will not perhaps find it in the ſame ſituation as it occurred to me. This conſideration induced me to mention the moſt eſſential things, which I myſelf obſerved, as this plan ſeems to me neither exact nor faithful, and makes me conjecture, that the author has erred conſiderably *in his* delineation of the Theatre.

THE

THE THEATRE OF HERCULANEUM

Compared with that of MARCELLUS at ROME.

IN order to ſupport my opinion upon ſome certain foundation, I will compare the theatre of Herculaneum with that of Marcellus, of which there are ſtill ſome curious *remains* at Rome; *Not only the form of the* firſt is diſagreeable, but it is encumbered with parts, which in my opinion, cannot belong to it. Such are the columns placed in the angles of the wall A F, which muſt have hindered the ſpectators upon the high ſteps from ſeeing what paſſed upon the ſtage. If the deſign, therefore, gives a juſt idea of this Theatre, it is very remarkable, that the ancients ſhould in this place, have abandoned the form of a ſemicircle, which hath been always deemed the beſt and moſt commodious for thoſe ſorts of buildings, and to which they ſeemed to be always conſtantly attached. It is alſo a melancholy circumſtance, that a monument ſo well preſerved as this of Herculaneum cannot be ſo cleared from the earth which ſurrounds it, as to permit people to aſcertain the form of it, by exact dimenſions; but the difficulties are altogether inſurmountable. I have been therefore obliged to ſupply theſe defects by my own conjectures, aſſiſted by thoſe of other people,

ple, and the compariſons which my knowledge enables me to make of this edifice, *with ſome* others of the ſame kind. According to the report of certain curious people, who from time to time have carefully obſerved the progreſs of the digging, and every new diſcovery as it was made, the remains of brazen ſtatues melted by the heat, were found upon the tops of the Vomitories or principal entries; a circumſtance that ſeems to denote the extraordinary magnificence of this Theatre. Every thing which I myſelf obſerved upon a moſt diligent examination, conſpired to give me the idea of an edifice, elegant in conſtruction, and very rich in ornaments. In a word, the general dimenſions which I have been able to take, altho' it was not poſſible to meaſure every particular with the rule and compaſs, have induced me to compare it rather to the Theatre of *Marcellus*, than to the plan which I received as the true model.

OF THE THEATRE OF MARCELLUS.

THIS Theatre, which was built in the reign of Auguſtus, is externally adorned with two orders of architecture; namely the Dorick, ſurmounted by the Ionick. The Orcheſtra A, is incloſed in a ſemi-circle, on the outſide of which, and upon the ſame circumference, are raiſed the walls and galleries F, neceſſary for the communication of the ſtair-caſes G, the partition walls of which correſpond with the ſame centre. The Proſcenium B, ocupies the ſpace between the Walking-places D, Plate III.

which communicate with the porticos of the ſcene C, in the middle of which uſually ſtood the Pulpitum, and at E, is a Veſtibule, opening towards the ſtair-caſes which lead to the other different parts of the edifice. It is probable, that could we make an intire diſcovery of the Theatre of Herculaneum, it would be found to have a ſtrong affinity with this of Marcellus, as the ancients always employed the ſemicircle in the form of theſe edifices, as is plainly proved not only by the Theatre of Marcellus, but likewiſe by that of Pola in Iſtria.

OF THE THEATRE AT VICENZA;

Built by PALLADIO.

THE fourth plate exhibits the deſign of the Olympic theatre built at Vicenza, by Palladio.--- That celebrated architect, who by his uncommon merit, which I ſtill revere, acquired immortal fame in a vaſt number of fine edifices with which he adorned his native country, is nevertheleſs chargeable with the ſame defect which is attributed to the theatre of Herculaneum, and in which he hath deviated from the examples I have quoted. The inconvenience

Plate IV.

venience reſulting from his plan is, that in the whole ſpace comprehended in the triangle formed by the wall that ſeparates the ſteps from the Proſcenium, and the line C. D. the ſpectator could not obſerve what paſſed upon the ſcene, particularly the actors who entered by the porticos C. C. Indeed theſe porticos ſerved only for the leaſt important actions of the performance; but nevertheleſs it muſt be owned that one half of thoſe triangles was ſo much pure loſs to the ſpectators, becauſe from the point A. which is the centre of the ſcene, the line A. E. B. deſcribes a ſpace from which the Theatre could not be ſeen.

Mean while, it muſt be obſerved, that Palladio might have avoided this inconvenience, by raiſing the wall of ſeparation no higher than the ſteps; ſo that the ſpectators who ſate on that part, which I have mentioned, would have ſeen all that paſſed on the Proſcenium. However, I do not here pretend to criticiſe that great man, who, doubtleſs, had good reaſons for acting in this manner, and perhaps, purpoſely ſacrificed this little ſpace to the decoration of his Theatre. But it is ſurprizing that, in his plan, he ſhould prefer the ellipſis to the ſemicircle, contrary to the authority and example of the ancients, whom he expreſly propoſed to imitate in this modern theatre; for they conſtantly made uſe of this laſt figure. Certain it is, that the circular plan would have furniſhed a greater number of places, from which the ſpectators could have ſeen the perſpective F, the decorations of which are permanent.

permanent and invariable. In a word, if the third and fourth plates, which ſhew the difference between the two forms, be duly conſidered, I believe nobody will heſitate in giving the preference to that of the ſemicircle, from which as I have already obſerved, the ancients never deviated, except in the Theatre of Herculaneum, that is, ſuppoſing the author of the plan hath taken its juſt dimenſions.

OF A

PUBLIC EDIFICE,

Suppoſed to be the

FORUM of the CITY,

And of two TEMPLES contiguous to it.

IN the courſe of digging, they found, at ſome diſtance from the Theatre, a ſtreet from five to ſix toiſes in breadth, furniſhed on each ſide with the piazzas P, for the convenience of foot-paſſengers. Theſe piazzas led to two temples I M, and I N, ſeparated by a ſtreet, at the extremity of which was the pedeſtal O, and theſe temples were in the neighourhood of a great edifice, about the name of which, antiquarians are not yet agreed. Plate V.

Some people pretend to call it a Chalcidica.* Others conſider the plan as that of a forum. If we may believe Vitruvius, thoſe Chalcidicæ were always adjoining to the

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* Authors are divided in their opinion, concerning the word *Chalcidica.* Philander believes that this word, which comes from the Greek, ſignifies the place where they decided cauſes relating to the coin, or rather the mint where the money was coined, alledging, in behalf of this conjecture, the etymology of the word, which is compoſed of Χαλκος, *Braſs* ; and δικη, *Juſtice.* Others think, that inſtead of *Chalcidica* we ought to read *Chalcidicon*, which ſignifies a *Hall of Braſs.* Leo Baptiſta Alberti pretends that we ſhould read *Cauſidica* ; that is, an *Auditory* or court of juſtice where cauſes are pleaded. Feſtus gives us to underſtand that *Chalcidica* was a ſort of edifice firſt built in the town of Chalcis. Arnobius calls *Chalcidica* the hall where the pagan gods were ſuppoſed to hold their feſtivals. Barbaro and Balbus think that it is the proper name of a particular edifice, which, according to Dion, was built by Julius Cæſar in honour of his father. —Palladio following the opinion of Barbaro, formed ſuch an edifice upon the model of a tribunal deſcribed by Vitruvius in the temple of Auguſtus, adjoining to the Baſilicon or palace of Fano.

Baſilica or palaces; which was not the caſe here,---on the contrary, this edifice was ſhut up with walls and ſurrounded with private houſes, H, except at the porticos B, which were common to three buildings. Be that as it *will*, the plan is an oblong ſpace, *within* which are the porticos C, cloſed on one ſide by columns in the wall F, and ſeparated by niches, and on the other ſide by detached pillars, forming a periſtyle, round the great court A, which was four ſteps lower than the landing-place of the porticos.---Near the entry of theſe porticos, were found two kinds of great pedeſtals, G G, ſupported againſt the detached pillars.

At the extremity of this edifice, they had made a kind of ſanctuary, D, aſcended by three ſteps. It incloſed a continued pedeſtal, which occupied its whole width, and upon which were placed three marble ſtatues, that in the middle repreſenting the emperor Veſpaſian. The two others that are ſeated in curule chairs, are not known, becauſe their heads could not be found. On one ſide were two circular niches, before which were found two pedeſtals. They ſuſtained the ſtatues of Nero and Germanicus in braſs. The other three were nine feet in heighth, and may be ſeen in the cabinet of the king at Portici, together with many others, ſeveral of which are of marble. They are finely proportioned, and the draperies of the greateſt part of them, wrought with great taſte and delicacy. The back part of the two niches, which we have mentioned, was adorned with painting in freſco, and from theſe were taken the central pictures of Theſeus and Hercules, of which we ſhall ſpeak in the ſequel. Upon the walls that formed the bottom of the portico, in the upper intercolumnation F, ſtatues of marble and braſs were placed alternately. But nothing, except the wreck of the laſt, could be found, becauſe they had been melted by the heat of the laver. The portico of the entry B, was divided into five equal parts, thoſe of the extremity leading to the interior porticos, and each vault of this entry was decorated with an equeſtrian ſtatue; but two only of marble could be found, one of which was that of M. Nonnius Balbus, repreſented in plates XVI. and XVII. and counted one of the fineſt pieces of antiquity. The pillars of the porticos were not cruſted

with

with marble, though the pavement at that place was intirely ſo.

I did not perceive any thing ſingular or remarkable in theſe temples, the plan of which was formed upon an oblong ſquare. In the largeſt the ſanctuary was placed at the extremity, in the other, it was in the middle, and incloſed by a wall with only one opening, oppoſite to which was placed the divinity. This little temple had but one entry, and on each ſide of the door, were two corners N N, for holding the utenſils neceſſary for the ſacrifices. The largeſt, on the contrary, had two doors, between which was a pedeſtal that ſuſtained a car of braſs, of which nothing but the fragments could be found. They were both vaulted, and the inſide adorned with columns, between which were found ſome paintings, and inſcriptions on braſs.

Theſe temples were ſurrounded by houſes more or leſs enriched with painting: ſome of them were paved with marble of different colours, and in ſome was found moſaic work, which is the more imperfect, as the ancients were ignorant of the compoſition of this ſort of work, in which they employed no more than four or five kinds of natural ſtones. Beſides, it was without taſte or correctneſs, and conſequently very much inferior to that of the moderns, which is improved to the laſt degree of perfection. Scarce any thing is to be ſeen of the private houſes, the greateſt part of which have been buried again by the earth which was thrown into them, to make room for digging in other places. I could examine but a very ſmall number of them, and the few columns which I ſaw, were overthrown, and very much defaced. But they were all of brick, covered with ſtucco, in the ſame manner that ſtill prevails throughout all Italy.

The plan of theſe buildings was communicated to me, together with that of the Theatre, of which I have already ſpoken, but the dimenſions ſeemed to me to be ſo uncertain, that I will no longer inſiſt upon the ſubject.---This is not the caſe with the tombs deſigned in Plate XVIII. The principal dimenſions I took with great exactneſs; and indeed, I have omitted nothing of what I ſaw, being reſolved to communicate this monument to the publick, thereby conveying a juſt idea of an antiquity, which perhaps no longer exiſts.

OF THE

TOMBS

FOUND AT

HERCULANEUM.

AFTER having made the diſcoveries which I have already mentioned, the workmen with a great deal of difficulty arrived at a very thick wall, decorated in different places by the pedeſtals B. Then the progreſs of their work conducted them by the path A to the wall C, which formed a right angle with the wall B. Tired with their fruitleſs endeavours, by which they could not find an entry either in the one, or in the other; they made an opening, which led them into the vault D. After having cleared it of all the rubbiſh, they diſcovered the little banks E, decorated with niches, in each of which was a vaſe, H, containing aſhes; and above every niche, the name of the perſon was ſlovenly painted in red colour; the vault was twelve feet by nine, not decorated with painting, nor faced with marble, the joining of the bricks being apparent, and the banks raiſed three feet from the ground. In all probability, this vault had been particularly built, for the ſepulture of one family. Between the niches was found the little ſtaircaſe E, which aſcended to the great edifice adjoining to the tomb: but the workmen had not cleared away the earth with which that great building was covered. In the XVIIIth plate is repreſented the path A, dug thro' the thickneſs of the earth and layer

G, *that ſtill* covered part of the little ſtair-caſe.

The grandeur of the architecture that appears in the exterior parts of this great edifice, and the beauty of its profile, as far as can be judged from the pedeſtals that were diſcovered, declare it to be an edifice of ſome importance, and I do not at all doubt that by this time, they have found the interior parts ſuitable to its external beauties. Some parts in the different edifices appear to have ſuffered, the walls inclining to one ſide, either from the weight of the matter, the crazineſs of the building, or the earthquakes which are frequent in this neighbourhood; though in other edifices we are ſurprized to find every thing entire and unſhaken. Sometimes the moſt delicate moveables are found not at all diſordered: the vaſes H, which are here exhibited, are a proof of what I advance; for even the little tiles which covered them were found in their places.

At ſome diſtance we were ſhewn a well, the diameter of which was extremely narrow, ſo as juſt to admit an ordinary bucket.---It contained water, which from the ſurface might be from forty to forty-five feet deep. It is the more ſurprizing that this well is not filled up, as in all the other parts that have been dug, they have not found a ſingle fathom of ſpace, in which the laver has not been introduced, either in the inſtant of the city's misfortune, or by the compreſſion of the matter which hath been ſince accumulated, and which now forms a ſolid cruſt ſixty feet thick. At the time I ſpeak of, that is, in the year 1750, one could eaſily examine thoſe places which I have mentioned; but I will not anſwer for their being in the ſame ſituation at preſent; for as I have already obſerved, they clear one place, and fill up another: ſo that every ſix months it puts on a new appearance.

In the courſe of this ſubterranean excurſion, we deſcended into ſeveral houſes, ſome of ordinary conſtruction, and others more conſiderable. When the workmen find the entry, they make ſmall paths within the houſe, leaving in the middle, here and there, piles of earth to ſupport the weight above. Several of theſe houſes we found paved in compartments, as repreſented in the deſign A, at the top of plate XIX. The filets, together with the great and little bands were of marble of different colours. Some of them were formed in triangles, black and white, the ſummits of which united in the ſame point. The middle of the compartment was of bricks very nicely joined. Some of theſe bricks being meaſured, we found three feet long, ſix inches thick, and broad in proportion. The ſame kind are to be ſeen in the temple, which hath been diſcovered at *Puzzoli*; and thoſe of the admirable Piſcina, of which we ſhall treat in the ſequel, being of the ſame magnitude, prove that theſe dimenſions were uſually obſerved by the ancients in brick-making. In the ſame ſame plate, at the figure B, is the deſign of a compartment, painted

Plate XIX.

ed in freſco, with which the walls of the Theatre, and moſt of the private houſes of Herculaneum were decorated in the inſide; the ground being black, and the bands yellow.

I have repreſented, in the bottom of Plate XV, a piece of plaiſter, on which is a compartment painted with three colours; the lozenges being red, the bands grey, and the circles of a darker grey, raiſed with a ſtronger tint, in order to deepen the ſhades. Divers other walls were likewiſe painted grey, with garlands carried by birds. Every thing of this ſort worth notice had been ſtript off the walls, and depoſited in the cabinet of the king of the Two Sicilies, where there is a conſiderable collection of all curioſities which deſerve the attention of connoiſſeurs.

OF

OF THE UTENSILS AND OTHER CURIOSITIES FOUND IN THE CITY of HERCULANEUM.

IN the collection of obſervations which I preſent to the publick, I have not limited myſelf to my remarks upon architecture, which is more immediately my profeſſion, becauſe I thought it my duty at the ſame time to communicate all the diſcoveries which I could collect at Herculaneum. The Abbé le Blanc, who accompanied us in this journey, and who is much better qualified than me to ſatisfy the curioſity of the learned upon the antiquities of this city, will doubtleſs, oblige the publick with his profound meditations upon every thing that can intereſt the world of letters. In the mean time, I will mention thoſe curioſities which may have an affinity with the arts, and juſt name the reſt, that nothing remarkable may be omitted.

The temples which have been diſcovered adjoining to the Forum, as well as ſeveral private houſes, have enriched the cabinet of the king of the Two Sicilies at Portici, with divers moveables, effects, and utenſils, deſtined for domeſtick purpoſes, an infinite number of theſe being equally curious both for their rarity and uſe. On the following plates are repreſented

preſented ſome vaſes and lamps, of which a great number were found. Plate XX. exhibits the deſign of an earthen lamp, A B, repreſenting a ſubject very different from thoſe which are on the copper lamps taken from the ſame *place*; the indecent figures of which give reaſon to believe, that the city was under the protection of Venus or Priapus, and that a particular ſort of worſhip was paid to one or other of theſe divinities. The baſſo relievo upon this lamp A, repreſents a dog ſeizing a hare, the ornament of the periphery is a vine. The profil B, is adorned with channellings toward the ſocket of the lamp, and with other little deſigns, pretty much in the ſame taſte.

They found at Herculaneum corn very well preſerved, and a loaf which is conſidered as one of the greateſt curioſities of that unfortunate city; for, although blackened, it hath not loſt its ſhape, nor the impreſſion of the letters upon its top. It is repreſented at C, on the bottom of plate XX. But what is ſtill more ſurprizing, we ſaw fiſhing-nets, which were found in the ſame place, extremely well preſerved; and were ſhewn a caſe of ſurgeon's inſtruments, every one of which had a braſs handle, adorned with very curious workmanſhip.

PlateXXI. Plate XXI. repreſents two ſmall Lachrymatories, A, B, the firſt being of glaſs; a great number of this form have been found, as well as ſeveral bottles and veſſels of the ſame matter. The ſecond, B, is of earth, and differs in ſhape from the firſt:

a great many of this ſort are found in the catacombs at Rome. The figure C is a vaſe of braſs, a vaſt number of which are at Portici: one among the reſt has a double bottom, and is ſuppoſed to be a fire-ſtove; for it is furniſhed with three branches, which ſeem to be funnels, or little chimneys for the conveyance of the ſmoke. In the king's cabinet, there is another vaſe of braſs, the neck of which is adorned with little ornaments, very well executed. The XXIId plate repreſents a ciſtern of marble, A, raiſed upon a foot, in form of a baluſtrade, with ſpiral channelings: the ornaments and mouldings are of a good taſte and fine workmanſhip; as well as thoſe of another trough, or little vaſe, in form of an oblong ſquare, ſupported upon two feet. The figure B exhibits a kind Plate XXII.

of

of tripod uſed by the ancients in ſacrificing to their houſhold gods. It is bruiſed and half melted, and almoſt all the veſſels of *braſs*, and other fuſible metal, which they have found in this ſubterranean city, are pretty much in the ſame condition. The tripod C, is in the king's apartments; and its ornaments are finiſhed with great delicacy. The ciſtern is ſupported by three wing'd ſphinxes, which are extremely well chizzelled.

Plate XXIII. Plate XXIII. repreſents two chandeliers, A, the ornaments of which are as well executed as thoſe of the other utenſils which I have already mentioned. They are four feet and a half in heighth; one of them being turned in a ſpiral line, and the other ſurrounded by a kind of reed.

Amongſt

Among the fragments of braſs, are found a good many other vaſes in the ſame taſte with that repreſented by the figure B.

If I had been allowed to copy after nature all the curioſities of Herculaneum, which are now in the cabinet of the king of the Two Sicilies, I could have furniſhed the lovers of antiquity with many deſigns of different things, which I could not retain ſo faithfully as to publiſh, notwithſtanding the repeated viſits I made to examine them. Nevertheleſs, I ſhall upon the two following plates, exhibit ſome vaſes, the ſingular figure of which made a deep impreſſion upon my memory.

Figure A, in plate XXIV. repreſents an earthen vaſe uſed in ſacri- Plate XXIV.

fices; the vaſes B and C are of braſs, and there is a great number of the ſame proportion. The figure D is the handle of a vaſe, in the ſame taſte with that in the preceding plate.

Plate XXV. The vaſes marked by the letters A and B, in plate XXV. are likewiſe of braſs. The firſt, which was probably uſed in libations, could not ſtand upright. The figures C and D repreſent the pictures of two ſmall vaſes, the colour being red, and the tranſparent part well expreſſed. There is likewiſe a great number of other ſmall pictures very well executed. The utenſils A, F, G, ſeemed to have ſerved for ſome domeſtick uſes in private families.

Over and above this infinite quantity *of vaſes of different forms, which I have mentioned,* ſome of Hetruſcan earth *were found,* of a fine ſhape, like thoſe which are in the library of the Vatican at Rome. They have likewiſe diſcovered at Herculaneum, ſeveral feet of folding-chairs, executed in braſs, and made in the ſhape of an S. Finally, all the utenſils which I have ſeen, were either of earth or braſs; and it is very ſurprizing, that in the multitude of curioſities contained in the king's cabinet, there is nothing of iron but a grid-iron, ſuch as we make uſe of at this day. It would miſlead me from my ſubject to venture reflections upon this head, as well as upon many others that ſurprized me not a little; for in ſurveying all thoſe objects, I have limited myſelf intirely to the taſk of repreſenting them faithfully in the engravings which I have made, leaving to others thoſe learned diſſertations on which they are ſuſceptible.

OBSERVATIONS
UPON THE
ANTIQUITIES
Of the CITY of
HERCULANEUM.

SECTION II.

Of the Paintings and Pieces of Sculpture found in HERCULANEUM.

THE paintings of different kinds found at Herculaneum, having excited the curioſity of antiquarians, eſpecially of the lovers of that art, I have reaſon to believe they will be pleaſed with a detail of them, how ſuperficial ſoever it may be: but as this ſubject is not ſo much in my province as that which I have already treated of, I would not publiſh my own ideas; and therefore, for what I am going to ſay, I have had recourſe to ſome letters of a French artiſt, who was at Naples while I remained in that city: and that theſe extracts may be the more eaſily underſtood, I ſhall add ſome plates, which have already appeared, and fallen into my hands. Though they are engraved after deſigns made from the memory, they pretty exactly repreſent the compoſition of the ſubjects, and even the principal defects for which the originals are blamed. With regard to the deſign, I have likewiſe added others, which I myſelf drew from my remembrance; and I am perſuaded, that notwithſtanding the defects in point of exactneſs that may be found in them, they will engage the imagination much more ſtrongly than could poſſibly be done by ſimple deſcription.

The criticiſm may perhaps appear ſevere, but I was unwilling to weaken it, becauſe it ſeemed intirely free from prejudice; and beſides, I ſee no reaſon for ſparing ſuch ancient painters. It is not therefore, my opinion, which I here offer, but that of an accurate connoiſſeur who gives an account of the impreſſion which thoſe pieces have made upon him.

HISTORICAL PICTURES.

THE moſt important pictures which have been found in the ſubterranean city of Herculaneum, are upon ſome hiſtorical ſubjects, and the figures as large, or nearly as large, as the *life*.

Plate VI. The firſt picture repreſents Theſeus victorious over the Minotaur. Theſeus ſtands upright, and naked, except on the ſhoulder and left arm, which are covered with a piece of drapery. Young children of Athens are repreſented kiſſing his hands and feet. The Minotaur exhibited under the figure of a man with the head of a bull, appears overthrown at his feet. On a cloud is repreſented the

figure of a woman, who has a quiver at her back, and a great affinity with the uſual deſcription of Diana. The compoſition of this picture is very cold: the principal figures (eſpecially that of Theſeus) ſeem to be copied from ſtatues. The two children *who* embrace his right and left arm, appear in attitudes which are very common in the baſſo relievo of the ancients. The others are not ſo much in this taſte, particularly the Minotaur, who appears fore-ſhortned. Theſeus is tolerably drawn, though without art or underſtanding, yet there is a very good character in the head. Nor are the other figures deſigned with better taſte.---We may nevertheleſs affirm, that the manner in theſe pictures is generally grand and the pencil eaſy. Otherwiſe this performance is unfiniſhed, and cannot be conſidered in any other light than that of a forward ſketch.

PICTURE II.

Plate VII. The figures of this picture are as big as the life: it repreſents a woman ſitting and leaning upon the right arm, and holding a ſtaff in her other hand. She is crowned with flowers and leaves, intermixed with ſome ears of corn, and at her right ſide appears a *baſket of flowers*, from which ſhe is ſuppoſed to repreſent the goddeſs Flora. Behind her is a fawn, holding a flute compoſed of ſeven pipes, and a ſtaff bent in form of a croſier. A man ſtanding upright with his back towards the ſpectator is placed before her, and is

ſuppoſed to be Hercules, on account of the lion's ſkin that covers his quiver. He is looking at a child, who in the lower part of the picture, is repreſented ſucking a hind, which careſſes him, and lifts up her hind leg that he he may ſuck with more eaſe. Between Hercules and this child is an eagle with his wings half diſplay'd. On the other ſide of Hercules, is a lion aſleep; and above in a cloud, the figure of a woman repreſenting a divinity. This picture ſeems to be nothing more than a Camaieu of red colour, the draperies of which are nearly of the ſame tint with the fleſh; yet this laſt has a variety of tones, and ſeems to approach the true colouring of nature. The picture is poorly deſigned, and ſhews very little knowledge in drawing and expreſſion. The heads are middling, the hand ill executed, and the feet altogether as incorrect. The child is lame, opens his thighs to an unnatural width, and his loins are a great deal too large. The woman has great eyes, which are neither fellows, nor oppoſite to each other: the whites of them are too much ſunk and ill-rounded. The head of the fawn is well enough drawn, and has character in it: as for the animals, they are very ill expreſſed, pecially the eagle and the lion. In a word, this picture ſeems to be painted by the very ſame hand that produced the other; for it has the ſame eaſe, the ſame boldneſs of touches, and is altogether as unfiniſhed.

PICTURE III.

Repreſents the centaur Chiron teaching Achilles. The centaur ſits upon his buttocks, embracing the young man. He is tuning the lyre, which Achilles touches at the ſame time, and which is hung round his neck. Behind theſe figures, in the back ground, is a plan of architecture, the mouldings of the corniſhes of which are very ill executed, and painted with red, ſo as to reſemble a piece of ſtuff. The manner of this picture is pretty much the ſame with thoſe I have already mentioned, and altogether as poorly deſigned. The muſcles of the ſtomach, and legs of the centaur, are neither juſt, nor well ex- Plate VIII.

preſſed. Beſides, the arms are ill drawn, with regard to the outlines, and the hind legs, which are bent under him are ill choſen, conſequently have an ill effect. The figure of Achilles has more ſymmetry, and the outlines are more flowing; becauſe, without doubt, copied from ſome good ſtatue; for the attitude gives us reaſon to ſuppoſe that was the caſe. However, the figure is not ill painted; the ſemi-tints make a pretty ſoft gradation from the light to the ſhade; and though of a very grey tone, have a good deal of truth and nature.

PICTURE IV.

Plate IX. Is that which is ſaid at Naples to repreſent the Judgment of Appius Claudius. The Decemvir is ſeated,

and touches his forehead with his finger. Behind him appears a woman, who embraces him with her right arm; and ſeems to hold him with her left hand. In the middle of the picture forwards is a man ſeated *with his* back to the ſpectators, and holding a paper in his left hand. At his right, you ſee an old woman with her finger on her mouth; and behind her, at ſome diſtance, a young man, whoſe countenance gives indication of grief, though the expreſſion is but faint. By his ſide, is another figure of a woman; and laſtly, on the back ground, appears another placed like a ſtatue, which ſeems to be Diana; yet the figure is coloured, and the drapery is green. All the female heads are dreſſed in a veil, that does not cover the roots of the hair, and have two buckles,

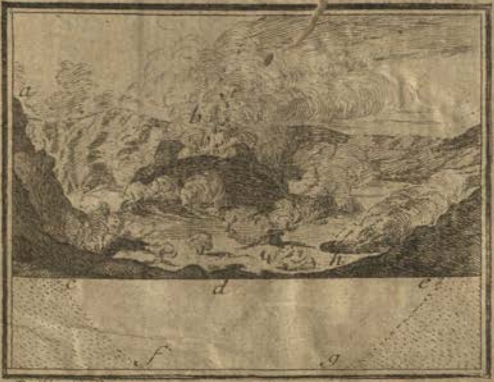
which

which hang down along the cheeks. The Decemvir has ſhort hair and buckles too, though not ſo long as the others. This picture ſeems to be painted in another manner, tho' not ſo good as that of the preceding. The compoſition is heavy and cold, and the colouring much worſe; the back is not covered with any drapery, but appears of the colour of blackiſh brick, even amidſt the lights. It is, beſides, altogether wretchedly drawn, the hips being as broad as the ſhoulders. In a word, there is no dignity in the figures; and though ſome of the heads may be a little more boldly touched, they are abſolutely void of true character and expreſſion.

PICTURE V.

Plate X. There are ſome other pictures, the figures of which are nearly as big as

Pl. I^{ere}



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the life. Such is that repreſenting three half length figures of women upon the fore-ground, and in the back-ground a man ſtanding in the water up to his cheſt, and holding a bent or crooked ſtaff in his left hand. This is ſuppoſed to be the Judgment of Paris.

Another piece exhibits, as it is believed, Chiron inſtructing Achilles: here Chiron is not a centaur but an old man; and Achilles, or the figure taken for him, is a youth about fifteen years of age, holding two flutes.

There is a third, which is ſaid to repreſent Hercules in his infancy, ſtrangling two ſerpents. On the floor or ground, appears a child, execrably deſigned, with a ſerpent in each hand. A man apparelled ſits on the right hand ſide of the picture, a woman behind him, and on his left hand, an old man holding a child in his arms.

In a picture, the figures of which are about a foot and an half high, we ſee Hercules in his childhood wreſtling with one hand againſt a ſatyr. But, both wreſtlers are of ſuch ſmall proportion, in compariſon with the other figures, as to be wholly ridiculous.

There is beſides, a number of other pictures which I do not recollect, though the figures are pretty much of the ſame ſize; but thoſe I have mentioned are the moſt important, and what the moſt ſolid judgment may be founded upon.

Their colouring in general, has neither art, beauty nor variety: the great lights are well enough colour-ed; but the ſemi-tints being nearly the ſame from head to foot, are of a yellowiſh grey or olive colour, without grace or variety. The red predominates in the ſhades, the tone of which is of a duſkiſh hue. Nor is there any ſtrength in the ſhadows of the drapery, an inconvenience that uſually attends painting in freſco and diſtemper. Another fault which is viſible in a great number of freſco's, even by the beſt Italian maſters, is, that the colour of the ſhades is not broken down, but continues nearly the ſame with that of the lights, there being no other difference than that the colour of the ſhades, has a little leſs white in it.----I do not think the weakneſs of the colouring in thoſe pictures, can be attributed to the effect of time; at leaſt they ſeem perfectly freſh and well preſerved in that reſpect. The manner of painting is generally by hatchings, and ſometimes melted: almoſt all the pieces are unfiniſhed, and painted pretty much like our decorations of the theatre. The manner is grand enough and the touches eaſy, but on the whole denote more boldneſs than ſkill.

After having deſcribed thoſe pictures which are the moſt conſiderable for the largeneſs of the figures, and the ſubjects which they repreſent; I will now take notice of thoſe which are of an inferior kind and proportion; and without inſiſting on their manner, content myſelf with communicating an idea of ſuch as appeared to me the moſt diſtinguiſhed in point of compoſition and execution.

PICTURES

CONTAINING

FIGURES of a middling Size.

THERE are ſeveral pictures compoſed of figures of half the natural ſize, or leſs; the greateſt part of which are indifferent: though the heads are generally the beſt parts of them, and diſcover ſomething of a greater character, which ſavours of what we call the antique. The touches in theſe are bolder, and ſuſtained by a more vivid colouring than that which we find in the reſt. The ſubject of the moſt and beſt of theſe pieces, is a woman ſeized by a ſatyr.

There is beſides, a picture of Ariadne forſaken. The figures, which are about a foot high, are well coloured, correctly drawn, and have a good effect.

Among other pieces found at Herculaneum, were two pictures, curious on account of the ſubject they repreſent; namely, Ægyptian ſacrifices, the figures being about a foot in proportion. On the foreground of one of theſe is an altar, at the ſide of which appear two birds which can be no other than Ibes: an old man is employed in placing on the altar ſomething which cannot be diſtinguiſhed. At a diſtance are two groupes of figures, ranged in parallel lines; and in the middle of theſe two groupes is the figure of a man arrayed in white, with a ſword in Plate XII. Fig. A.

in *his hand*, at leaſt ſo it is judged from its appearance. In the back-ground appear three figures, with their *hands* reſting on their reſpective breaſts, and concealed under a large white robe that deſcends to their feet, and the proſpect terminates behind, in an arcade drawn ſymmetrically: there being on each ſide a ſphinx and a palm tree.

Plate XI. Fig. A. The other picture repreſents nearly the ſame ſubject; only inſtead of one there are two men by the *altar*, bending downwards; *though I* could not diſtinguiſh their action: for the pictures are no more than very rude ſketches: in this laſt, we ſee neither the man with the ſword, nor the three figures or kind of Acolyths in the back ground: but, in their room we diſtinguiſh the figure of a black-a-moor,

a-moor, dancing with geſticulations. Theſe two pieces are miſerably executed; the perſpective is falſe when viewed from above and without diminution, nearly in the ſame taſte with that which we call military perſpective.

PICTURES OF ANIMALS.

THEY have likewiſe diſcovered at Herculaneum, a great number of pictures of animals, birds, fiſhes, fruits, &c. of the natural ſize. Theſe pieces are the beſt of any yet found, being executed with taſte and eaſe; yet they are for the moſt part unfiniſhed, and have not always the neceſſary rounding and exactneſs. I will mention ſome that ſeem to be pretty true in colour and effect, though they want ſtrength in both.

Plate XIV. Fig. C. One of theſe repreſents an earthen bottle, on the neck of which is a

glaſs reverſed, of the ſame form with our goblets, but ſhorter.

In another appears a glaſs with two handles half filled with white wine, and a glaſs bottle holding ſome water, which cannot be better expreſſed. Plate XXV.

In a third we find a book, compoſed of two rolls, and another utenſil, which appears to be a Portefeuille, reſembling thoſe which are now in uſe. Theſe are three very good pieces.

Some pictures repreſent game; and among others is a wild duck extremely natural, together with fruits, and a loaf of the ſame ſhape with that which was actually found, &c.

There are alſo ſmall pieces repreſenting animals, and among the reſt, elephants; but that which is the moſt diſtinguiſhed for the delicacy of execution, is a tyger about five or ſix inches long.

Plate XIII. There is another picture which has nothing worth notice, but the ſingularity of the ſubject; repreſenting a bird like a perroquet, yoked to a little car, upon the forepart of which ſits a graſhopper, holding the reins in the capacity of driver: this, however, is none of the beſt executed.

PICTURES

Compoſed of very ſmall

FIGURES.

THE beſt of theſe pieces are ſuch as conſiſt of figures from four to ſeven or eight inches high; and there is a great number of that ſort. They are compoſed in the taſte of baſſo relievo, and without any ſhortening, for the moſt part conſiſting of one figure only; ſometimes a woman in the air, ſometimes a child, or a centaur bearing a woman on his back, &c. Plate XII. Fig. D.

Theſe figures are painted on a flat ground, of ſome ſingle colour, ſuch as red; but touched with great ſpirit and taſte, and ſometimes extremely well coloured. Some of them are very curious, becauſe they exhibit figures cloathed in the faſhion of thoſe times, working at ſome trade, as a miller, ſhoe-maker, &c. with the utenſils of their different profeſſions, exactly repreſented. There are alſo many rope-dancers among them.

In general, the children painted in thoſe pieces, are juſt enough in point of drawing, but deficient in thoſe natural graces which Pietro Teſto hath diſplayed in his pictures, and Francis Flamand in his models.

Plate XIII. Fig. C In ſeveral of thoſe pictures, are groteſque Maſcarons, repreſenting old men, or different maſks, eſpecially thoſe that were uſed in the theatre.

In ſome others we find galleys, which at firſt ſeem to have two banks of oars, the firſt not parallel with the ſecond; but, when conſidered with attention, the truth is eaſily diſtinguiſhed.

Some of thoſe pictures repreſent chimera's and imaginary figures of men and women, terminating in a bird's tail: a great number of theſe little figures being painted with pure red, while the ground is covered with another ſimple colour.

PAINTINGS

OF

ARCHITECTURE.

THERE is a very conſiderable number of theſe pictures of architecture or ruins; but they ſcarce deſerve notice: for, they are altogether out of the proportion of the Grecian architecture. Generally ſpeaking, the pillars are double or triple the length of the natural dimenſions: the profil of the mouldings of the corniſhes, chapiters and baſes, is of a wretched Gothic taſte; and moſt of the Arabic mixture in the architecture, is as ridiculous as any of the Chineſe deſigns. Nevertheleſs, we muſt except two or three pieces which are agreeably coloured, though not true, and in which the landſkip is touched with eaſe: we may allow the ſame advantage to ſome other pieces of ornament twined with vine leaves or ivy. In general, what they have taken from nature, is good: but, we cannot ſay ſo much for their works of imagination. There is gradation and diſtance in theſe pictures, and the architecture is repreſented in a kind of perſpective, which plainly proves, however, that the authors of theſe compoſitions did not underſtand the rules of that art. The receding figures do not tend towards the points, where they ought to unite. Some objects are ſeen above, and ſome below; ſo that ſeveral diſtant horizons are required to arrange them.

In a word, we perceive ſome notion of the diminution of objects, but without any knowledge of the invariable rules, to which it ought to be ſubject; or a right underſtanding of the effects of light.

On the fifteenth plate is exhibited a picture of architecture, which I deſigned, to ſhew how much inferior it is to the taſte which prevails in all the buildings of this city. The compoſition is wretched, the order extravagantly lengthened, ſupported by pedeſtals that look like arbour-work, between which is an hollowed table, adorned with a garland, the chapiter of the pillars is of the Ionick order, compoſed with double aſtragals. The great intercolumniation is decorated with a garland, on which a bird perches: but what ſavours more of the Arabic compoſition, each of the little intercolumniations is alſo accompanied with a garland. The corniſh of this order is architraved, and the ornaments are good. On one ſide, the columns are detached, and on the other, ſeem to be ſupported upon a kind of arbour work: the perſpective of the fore-ground, has a point of view different from that of the back-ground, which is very much of the ſame compoſition, namely, birds perching upon garlands between the pillars, which are of a very bad proportion. In ſhort, this picture is raiſed from a pavement of different colours; and it muſt be owned, that with regard to the diſtance of the objects, the effect is tolerable.

The cabinet of Portici, as we have already ſaid, contains a good many pictures of this kind, in which the ſame defects, and others ſtill more conſiderable, may be obſerved: but I thought the deſcription of one ſufficient to convey an idea of that ſort of painting.

PAINTING

IN

BROOCH or CAMAYEUX.

I Thought it would not be amiſs to take notice of ſome Camayeux upon white marble, about eighteen inches in proportion, which have been covered with glaſs, in order to preſerve them. Theſe pieces exactly reſemble the drawings with red Crayon, and like them are hatched in ſeveral places. One of them ſeems to repreſent Hercules and the centaur Neſſus. Another exhibits three comic figures, one of which ſeems to wear a peruke or hair flowing down to his breaſt; the headdreſs reſembling that of the Marquis in the time of Moliere. Theſe two deſigns on marble are of a good antique taſte, with regard to the dreſs and flowing of the drapery; but they are very incorrect, and beſides, the colours are harſh, and a great deal too ſtrongly marked. There is a third Camayeu which ſeems much better than the reſt, but unhappily it is almoſt quite effaced; the figures however which are obſervable, though very imperfect, ſeem to be well formed and of correct compoſition.

MARBLE STATUES

FOUND IN

HERCULANEUM.

THE ſculpture found in this ſubterranean city, is much ſuperior to the painting. Plate XVI. and XVII.

The principal and fineſt piece hitherto diſcovered, is the equeſtrian ſtatue of white marble, repreſenting Nonnius Balbus. This is a young man, armed with a cuiraſs, which ſcarce deſcends to his loins: Under this cuiraſs, is a ſort of ſhirt without ſleeves, that covers his ſhoulders; then paſſing under the cuiraſs, comes down as far as one third of his thighs. A cloak which he wears upon the ſhoulder and left arm, does not conceal the hand with which he holds the horſe's bridle, which is very ſhort. His thighs and legs are naked, except ſo much as is covered with the buſkins, that ſcarce reach above the inſtep, over which they are tied with ſtrings.

This figure is extremely beautiful, on account of the ſimplicity with which it hath been deſigned; it is not ſo ſtriking or fair at firſt ſight, as it will appear after an attentive examination. The head is admirable, the figure ſurprizingly correct, the contour juſt and delicate, and the compoſition equally grand and ſimple. Although the horſe be likewiſe very beautiful, and his head full of fire and ſpirit, it is nevertheleſs inferior to the figure of the man, and the work performed in a peculiar manner; indeed that manner is beautiful and grand: yet the canons of the forelegs, together with the hoof and joint of the foot, ſeem to be too long in proportion. Another equeſtrian ſtatue of marble was alſo diſcovered, but I could not ſee it, as they were at work in repairing it.

Herculaneum hath furniſhed eleven or twelve figures of white marble, as big, or rather bigger than the life. Theſe pieces, though not of the firſt order, are not without their beauties: their draperies are executed with great taſte and delicacy, and in a manner that ſavours leſs of wet linnen, than that of ſeveral other antique Roman pieces of ſculpture; but almoſt all the heads are very indifferent.

BRONZES.

BRONZES.

IN the ſame place that contains theſe treaſures, are ſeven or eight figures in braſs, one of which is much bigger than the life, and ſuppoſed to repreſent Jupiter. The head and body have been flattened by the weight of the laver, and though that misfortune hath injured theſe parts, the beauties of them are ſtill obſervable: the legs are better preſerved, and extremely beautiful, of a grand character, and in a gout like that of the antique fawn which holds Bacchus in his infancy.

One of thoſe figures repreſents a conſul; another ſeems to have had eyes of a different metal, for the holes in which they were incruſted, are ſtill perceivable; a circumſtance which has a diſagreeable effect, and never could produce a good one, though frequently practiſed among the ancients.

They have alſo found ſeveral fragments of an equeſtrian ſtatue of braſs, which has either been cruſhed to pieces, or melted: the head of the horſe, and the legs of the man, which are the moſt perfect of the parts that remain, make us regret the loſs of it, by giving us reaſon to believe, that it is a very good piece. There are likewiſe ſome heads of marble, and of braſs, which have ſome degree of merit.

In the apartments of the king of the Two Sicilies, we ſee ſome little antique ſtatues, of about one foot and a half in proportion, which are pretty; in particular, a ſmall Venus, like that which we diſtinguiſh under the name of the Venus of Medicis; and another very good figure of the ſame divinity, cloathed from the middle to the feet; together with a figure ſuppoſed to repreſent Bacchus, in a grand manner, and learnedly deſigned.

BAS RELIEFS IN MARBLE.

Plate XIV. THEY have likewiſe found ſome bas reliefs in white marble, the beſt of which repreſents an old man making libations upon an altar. In the middle is a woman ſeated and veiled, and another behind her, ſtanding upright.

There is another ſmall bas relief, the figures of which are about ten inches in heighth: It is not ſo beautiful as the former, with regard to the work, but much more curious; for the ſubject is a comic ſcene, and the actors appear in their maſks. I could not comprehend the back-ground, which probably repreſents the decoration of the theatre. There likewiſe we ſee a third baſſo relievo, with figures of about two feet in proportion: there is nothing in it worthy of notice.

Theſe are all the pieces I have been able to preſerve in my memory, but it is poſſible I may not only have forgot things of more importance than thoſe I have deſcribed; but I may have alſo erred in ſome circumſtances, though I do not believe my miſtakes are very conſiderable; for I have mentioned nothing but what preſented itſelf diſtinctly to my remembrance, and all that I have ſaid was written immediately after I had examined, and admired an infinite number of curioſities at three different viſits. The king of the Two Sicilies, who takes pleaſure in indulging the publick with a detail of that important diſcovery, will not ſuffer any Frenchman to make drawings; though they are freely allowed to ſee and examine. I thought, however, I might communicate to the publick the impreſſion they made upon me, in order to augment the deſire which all the virtuoſi of Europe feel, to be more particularly acquainted with them; and to be maſters of a deſcription, in which the artiſts are employed by his Sicilian majeſty; and which will doubtleſs, anſwer their expectations.

REFLECTIONS UPON THE STATE of PAINTING AT HERCULANEUM.

ONE would imagine, that ſuch a numerous collection of antique paintings would aſcertain the degree of perfection to which the ancients carried the different parts of that art; nevertheleſs, I do not believe, that they convey a diſtinct idea of the excellence of ancient painting. And indeed it is probable that theſe pieces were not painted by the beſt maſters of thoſe days. For how can we ſuppoſe, that in ſuch an age,

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abounding with excellent ſculptors, any conſideration could be had to painters ſo weak in point of deſign. It ſeems probable therefore, that theſe are the works of painters belonging to this ancient city, which in itſelf was but very inconſiderable. They are painted upon the walls of a theatre, and other publick places, and doubtleſs, were at that time regarded only as ſimple embelliſhments, for which they were unwilling to be at ſuch an expence as would attend the choice of abler artiſts.

Be that as it will, the Theſeus and other pictures as big as the life, are too feeble in point of colour and deſign. There is very little genius in the compoſition; and all the parts of the art are expreſſed in an equal degree of poverty and weakneſs. The colouring has no variety of tones, and ſhews no knowledge of the clair obſcur; that is, the change which the colours undergo from the diſtance of the objects; the reflection of the contiguous bodies, and the privation of light. In a word, theſe works diſplay none of the graces of the art of compoſing the lights and ſhades; ſo as that being aſſembled and aggrouped, they become more grand, and produce a more ſenſible effect. Every figure has its own light and ſhade, and I have not obſerved one overſhadowing another; nor is there one that does not look like the firſt elements of a compoſition. The ſhades are either not at all reflected, or they are reflected equally from head to foot. The colours are too glaring, without being broken down, as they ought to be, by a privation of light: and they do not partake of the reflection of the adjacent objects. In fine, we obſerve nothing which can prove, that the ancients had carried the knowledge of light to that degree which it hath attained in theſe latter ages. As to the compoſition of the figures, it is cold, and ſeems to be rather treated in the taſte of ſculpture than with that heat of imagination of which painting is ſuſceptible. Yet as ſome of the figures are a little fore-ſhortened, we may ſuppoſe that art was carried farther by the able painters of thoſe days. But nothing has been diſcovered which determines, whether the ancients knew the fine effect which the richneſs and variety of ſtuffs have in painting. We can, however, perceive that the manner of painting drapery in ſmall folds, as practiſed in ſtatuary, was not general among them, and that they had another manner more large and full. Indeed of this circumſtânce we were already fully aſſured by ſeveral pieces of antique ſculpture; the draperies of which were of coarſer ſtuffs, and folded in larger maſſes.

Notwithſtanding the mediocrity of the large pieces, they plainly ſhew a grand manner of deſigning, and an eaſy pençil; which plainly proves, that the painters learned the elements of the art in a good ſchool, and under maſters who worked with eaſe, and if there was very little variety in the tones of the colouring, it was probably the fault of young beginners; for the beſt manner of painting figures for hiſtory, is that, in which the degrees of light and ſhadow, are delicately marked; ſo as that the variety of the tones may not be ſo perceptible as to interrupt the greatneſs of the maſſes. The raw beginners not perceiving the knowledge concealed by this artifice, attempted to imitate with two or three tones, this almoſt imperceptible variety, which the able artiſt knows how to effect in the tranſitions from light to ſhade. The ſame thing happens, in deſigning from nature, and very often the pupils fall into the ſame miſtake. A good drawer treats his object in ſuch a manner, as that at firſt view it preſents nothing but great parts and a grand contour; yet an intelligent eye ſoon diſcovers the moſt minute variety. In my opinion, therefore, the authors of thoſe pictures may be juſtly accuſed of great ignorance in point of deſign; for it muſt be owned, that although the forms are, in general, good, there is neither juſtneſs nor ingenuity in the detail.

The pieces taken from nature, ſuch as vaſes, fruit, game, &c. are painted with a good deal of truth; but theſe performances copied after immoveable bodies, are eaſily executed. Yet even in theſe pictures, we do not find that degree of illuſion, to which imitation has been carried in our days; and all of them have conſiderable faults in point of perſpective.

The pieces compoſed of very ſmall figures are certainly the beſt of thoſe that have been found at Herculaneum.

um. They are not only touched with a great deal of ſpirit, but the manner is excellent; they are altogether in the taſte of the antique bas reliefs, and the colouring is exceeding good. At Rome, and other places, there were ſeveral ſmall pictures, but not ſufficient to eſtabliſh a certain judgment of the painting of the ancients; for, in order to conſtitute good performances of this kind, the deſign muſt be ſpirited and the touches light. Few tones are ſufficient for the colouring, becauſe there is hardly room for a variety in the ſemi-tints; eſpecially, in ſuch unfiniſhed pieces.

If the pictures of architecture were more ſupportable, we might derive from them ſome knowledge of the manner in which the antients practiſed lineal, or aerial perſpective; but they are ſo rude in all reſpects, that the painters ſeem to have had no acquaintance with beautiful architecture, and their productions look like the effects of profound ignorance and extravagant delirium. However, as the king of the Two Sicilies ſtill continues his reſearches, we ought not to deſpair of finding ſome pieces of painting worthy of being compared with the fine ſtatues which have been already diſcovered. Beſides, how ſmall ſoever the value of theſe paintings may be, they ſerve plainly to demonſtrate the certainty of one kind of painting, which might have been carried in thoſe days to a degree of excellence that deſerved all thoſe elogiums laviſhed by authors upon ancient pictures, of which we are deprived by the tyranny of time. If I may be allowed to hazard ſome conjectures on this ſubject, I am of opinion, that the idea of thoſe pieces may be found in ſome of the excellent pictures of Guido, which, tho' their compoſition is cold, ſymmetrical, and deſtitute of thoſe grand effects of light, ſo ſtriking in other maſters, and even in many of his own pieces, are yet extremely beautiful in the perfection of deſign, the exactneſs of truth, and delicacy of colouring. The antique paintings give room to doubt, whether the ancients were equal to ſeveral Italian, Flemiſh and French maſters, in the fire of genius, and force of imagination, either in compoſition, or the effect of light; and if we may judge of them by their architecture, they ſeem to have been afraid of giving way to the ſuggeſtions of fancy; but like the moderns, eſpecially thoſe of Italy, generally choſe to imitate one another. We ought not for that reaſon to tax them with want of genius: on the contrary, all the inventions which are really good, and conſequently uſed in the modern architecture, have been derived from the remains of the antique. But the deſire of ſtriking out ſomething new does not ſeem to have been their prevailing paſſion; as they probably beſtowed all their attention in perfecting what was already received with approbation. The beautiful in each kind being once found, they rarely ventured to ſearch for it in another path. The antique temples are almoſt all compoſed in the ſame idea, which is likewiſe the caſe with a great many things both in architecture and painting. Perhaps, then, there was a general taſte in painting, followed by almoſt all the maſters of thoſe times; and it is probable, that this prevailing taſte was that of baſſo relievo, as ſculpture was then very much in faſhion. There is even reaſon to believe, that if compoſition, or the heat of the imagination, had predominated among them, and the magic of colouring, and the clair obſcur, been found out, their ſeducing charms would have hinder'd them from being neglected and *loſt*, becauſe this part of the art, although very difficult to bring to perfection, admits of a mediocrity, which furniſhes more eaſy reſources for ſeducing thoſe who are not perfectly well acquainted with painting. And indeed, if we may judge by what happens in our own times, in all probability, when the arts ſhall have loſt that degree of perfection, to which they are now arrived, there will remain a ſort of harmony, which though no other than a falſe, and ill-underſtood imitation, will ſerve to prove, that this ſo ſtriking part of painting muſt have been known, and carried to a greater length by thoſe who firſt practiſed it. Some traces of this degeneracy we perceive in the paintings of Herculaneum, which are modern, in compariſon of thoſe ſo much extolled by the ancients. However, it is probable, that thoſe painters had ſtill in their eye a great many fine pieces, which now no longer ſubſiſt; from which they would have drawn theſe leſſons, if all the parts of the art had been aſſembled in a degree capable to inſpire a taſte for them.

SECTION III.

OF THE ANTIQUITIES IN THE Neighbourhood of NAPLES, below PAUSYLIPO, upon the Gulf of POUZZUOLI, and at BAIÆ.

IN giving my remarks upon the antiquities lately diſcovered in the town of Herculaneum; I think the publick would not be ſorry, ſhould I join ſome of thoſe that ſtill exiſt in the neighbourhood of Naples. Theſe laſt have been mentioned by ſeveral authors; and therefore I ſhall not much expatiate upon them, but only premiſe, that no perſon has deſcribed them ſo exactly as myſelf, and I hope it will be agreeable to find them added to this little performance, with which they have an intimate connection. Therefore, ſo far as I have obſerved them, they ſhall be repreſented in the following plates.

OF THE

GROTTO

OF

PAUSYLIPO.

Plate XXXVI

THIS grotto, or ſubterranean paſſage, through which the high road is carried from Naples to Puzzoli, is ſo ancient, that the epocha of its origin is altogether obſcure, and has produced diſputes among authors that are well known. For my own part, I am contented with believing that the ancient inhabitants of Naples, for their own conveniency, having opened quarries in this mountain, which is formed of ſand and ſoft ſtone proper for building, and uſed for that purpoſe to this day, inſtead of conducting their trenches at random, carried them on in a ſtraight line through the mountain; induced perhaps by the deſire of doing ſomething extraordinary while they were employed on this occaſion. For the mountain being entirely formed of ſandy ſtone, it muſt have been a matter of indifference to them on which ſide the excavations were conducted. Very ſimple motives have produced a thouſand things, which are every day the ſubjects of aſtoniſhment and diſpute. Be that as it will, this ſubterranean paſſage is in length about an Italian mile, and about twenty feet broad. As for the height, it varies conſiderably; for the two openings made to admit a volume of light to enlighten the paſſage, are at leaſt ſixty feet high; they deſcend ſloping inſenſibly to a dormer window in the middle, pierced from the ſummit of the mountain down to the interior parts of the grotto; conveying thither ſtill more light, though it contends with that which arrives weakened from the entry, and if I may be allowed the expreſſion, confounds the paſſengers. This grotto had been for a great while, very much neglected. Time, the deſtroyer of all things, had made conſiderable havock in it: the earth and ſtone tumbling down, had blocked up the paſſage; ſo that it ſerved no other purpoſe than that of a den for banditti, who choſe it for their retreat, and from thence very much infeſted the neighbourhood, when Philip II. ordered it to be repaired, as appears by an inſcription decorated with a piece of architecture at the entry; "Philippo II. Catol. regnante loca "invia Ibicibus paria, &c. Vid. Le "nouveau Guide de Pouzzole". From that time it hath continued, as it is at preſent, in very good condition. A chapel cut out in the middle of it, where a lamp continually burns, ſerves as a place of devotion for thoſe who paſs through it. I will, however, take upon me to affirm, that the advantage of this opening, which ſaves the trouble of aſcending the mountain, is dearly bought by the dreadful duſt, which at all times ſtifles the paſſengers, and when the weather is dark, obſcures the middle of it to ſuch a degree, that they are obliged to cry aloud, for fear of ſtumbling againſt one another. On the top of this mountain is an old tomb, ſaid to be that of Virgil, but it is without inſcription, and too ruinous to be deſcribed.

OF THE

GROTTO DEL CANE.

Plate XXVII. THE territory in the neighbourhood of Naples, abounding, as it does, with fire, and bituminous or ſulphureous exhalations; it is not ſurpriſing to find places which are not to be approached without danger. Such is the grotto called Del Cane, becauſe the experiment, I am going to mention, is always tried upon a dog. This grotto being five feet in heighth, four in width, and from ſeven to eight in depth, is kept ſhut by a wiſe precaution, in order to avoid the danger which might reſult to any fatigued traveller, who ſhould unfortunately repoſe himſelf in that place. The keeper of a hot bath in the neighbourhood, keeps

the key of this perfidious cavern, to which he conducts travellers, and ſhews them that a dog ſtretched in the bottom of this grotto, even at the diſtance of a foot from the earth, inhales ſuch mortal vapours, that in a few minutes he falls into convulſions, of which he would die, if he was not taken out immediately into the freſh air, or thrown into the lake of Agnano, which is about twenty paces from the cave. The ſame man likewiſe ſhews, that a lighted torch preſented to this vapour, is immediately extinguiſhed, without the leaſt trace of ſmoke remaining; and this experiment is tried with ſucceſs upon ſeveral other animals aquatic, as well as terreſtrial.

OF THE

SOLFATARA.

Plate XXXVIII

THE Solfatara ſeems to be another exhauſted vulcano, forming a large oval plain, about fifteen hundred feet in length, and a mile in breadth, environ'd with ſeveral little hills, the pores of which every inſtant exhale vapours of a ſulphurous odour. The earth itſelf of theſe mountains, and eſpecially that of the plain, is yellowiſh, and ſeems to be very much loaded with this mineral. In 1750, there were at the bottom of this plain ſeveral mouths, from which iſſued a very ſubtile flame. Theſe they covered with pieces of earthen pots and tiles; to which borax was found ſticking. They have likewiſe built huts, in which caldrons are fixed for purifying ſulphur, vitriol and allum; the fire that iſſues from the earth ſerving to make the caldrons boil, and to refine the minerals.

The bituminous vapours that continually exhale from this ground and the neighbourhood, corrupt the waters as well as the air: yet notwithſtanding this inconvenience, there is upon the mountain a convent of Capuchins, the church of which is dedicated to St. Januarius, the patron of Naples. True it is, they ſtay here only during the winter; for, beſides the ſuffocating ſmoke, it is impoſſible to live there in the ſummer, on account of the extreme heat. There is nothing remarkable in this houſe but a buſt of St. Januarius, Plate XXIX.

which is in great veneration in that country; and a ciſtern of very ſingular contrivance for preſerving the rain water from corruption. The vaſe B, which contains the water, does not touch the earth, in which is founded the cage C, ſurrounding the vaſe B, which is detached from every part of it, except the pillar A, upon which it reſts. This reſervoir may be from fifteen to eighteen feet in diameter, built of brick lined with ſtucco, and ſecured with ſome bands of iron.

OF

POUZZOLI.

THIS city has been deſcribed by ſo many authors, that after all that has been ſaid, I ſhall not tarry long upon the ſubject. It is very ancient, and ſtill remarkable for the ruins of ſeveral grand edifices, which formerly compoſed one of the ſuperb cities of the Roman power. This place and the neighbourhood is full of temples, theatres, and circus's, which denote its ancient magnificence. Almoſt at the entrance of the new Pouzzoli, appear the remains of an amphitheatre, called by the inhabitants Coliſeum, like that of Rome. I perceived ſome of the galleries penetrating as far as the Arena,

Plates XXX. and XXXI

Arena, which is now converted into a garden; but it was ſo ruinous, that I could not form any probable conjecture touching the different orders of the architecture. From what remains of it, I only concluded, that it was altogether built of hewn ſtone. The cathedral of this city is ſaid to be built upon the foundations of a temple of Jupiter, which formerly periſhed in an earthquake. Near the amphitheatre are ſtill to be ſeen the remains of a reſervoir, reſembling the Piſcena at Baiæ, but ſcarce to be diſtinguiſhed, the place is ſo ruinous. The pedeſtal, which is in the middle of the market-place of Pouzzoli, repreſented by the figures A and B, though beautiful, hath ſuffered by time. It is of white marble, adorned with fourteen figures jutting out, and an inſcription; having been found in digging the foundation of a private houſe. The ſide of the inſcription is adorned with two figures and a child: the oppoſite with ſix, and the others with three figures each; all very much mutilated; but nevertheleſs beautiful in thoſe parts that remain.

In my laſt journey in 1749, I had obſerved in this city, three pillars, of about five feet in diameter, the ſhafts of which were half buried. Since that time the place having been dug, they have diſcovered their baſes B, which are of marble, and the profil is very beautiful. The king of the Two Sicilies having ordered the work to be continued, they found a temple, ſuppoſed by the idol, and ſome other circumſtances, to have been dedicated to Serapis. Accordingly, Plate XXXII.

when I returned in 1750, I made a deſign of the profils, as repreſented in this plate. They had already found in theſe ruins, vaſes and ſtatues of excellent workmanſhip. The portals of this edifice were of a very good contour, and one may judge from their centre A, that this curve was not of the invention of modern architecture. I have met in my travels with ſeveral of this kind, which induced me to believe, that the ancients ſometimes deviated from the full centre. This temple was very magnificent, every part of it being covered with marble, even to the very jakes, C D E, together with their ſeats and ſewers. It is to be hoped, that in continuing to dig in theſe places, they will find a great many other curious particulars. People uſually embark at Pouzzoli for

Baiæ; and in this paſſage, which is no more than the breadth of the gulf, they ſail along the arches of a mole, vulgarly called at Baiæ, Caligula's bridge. I ſhall not follow the opinion of thoſe authors, who believe it was really a bridge acroſs the gulf, from one place to the other; a conjecture altogether void of truth or probability, for the diſtance between theſe two cities, is too conſiderable to admit of any ſuch expedient: I believe then, and I am not ſingular in my opinion, that this mole was made with a view to render the port of Pouzzoli, more ſafe for the veſſels that rode in it, and to reſiſt the force of the ſea, which ſpends that fury on its pillars, that otherwiſe would do miſchief by beating upon the beach of the town. It was certainly a great and uſeful enterprize;

the arches and pillars were compoſed of ſtone and brick, and are of a noble magnitude; while their duration, and the good condition in which they ſtill appear, are plain proofs of the ſolid manner with which the ancients carried on their buildings.

OF

AGRIPPA'S RESERVOIR,

Commonly call'd the

WONDERFUL FISH-POND.

ON our arrival at Baiæ we proceed to Cape Miſenum, among an infinite number of fine ruins, which demonſtrate the ancient Deliciæ of theſe places. Amongſt others is to be ſeen a great reſervoir, very well preſerved, the plan of which is an oblong ſquare formed of thirteen arches by five, with the canal A, in the middle. We find the remains of a ſtair B, ſerving for a deſcent into it. The path leading to the reſervoir, is on a level with the uppermoſt ſtep; ſo that it is ſunk the whole depth of the ſquare. The

Plates XXXIII. and XXXIV

length of the arches is from eleven to twelve feet, and their height in proportion: thoſe that are on the two ſides, which conſtitute the breadth are the higheſt; thoſe that make the length ſcarce reaching to their centre. In a word, the vault is ſupported upon forty-eight pied-droits, compoſed of four pilaſters each, as repreſented in the figure A, plate XXXIV. This reſervoir is lined with a ſort of maſtic, the compoſition of which is the ſubject of diſpute among the moſt of thoſe who have examined it; ſome pretending that it is a kind of maſtic, mixed with whites of eggs, while others ſuppoſe that it is ſimply a cruſt which the waters have made upon the wall. For my own part, I have always ſuppoſed, that it was a maſtic compoſed of marble powder, and the ſand of the country, with ſome mixture, which, like a great many other ſecrets of the ancients, is now no longer known. Be that as it may, this maſtic, which is but two lines thick, and compoſed, as we plainly perceive, of different layers, is ſo extremely hard, that an iron tool can ſcarce make an impreſſion upon it. The maſon-work is ſo good, that the pavement is ſtill very well preſerved, the ſtones well joined, and the walls very little damaged. The pillars B, in plate XXXIV. together with the walls, are of brick-work bound; therein differing from thoſe in another reſervoir, called the Hundred chambers of Nero, the pillars of which C, in plate XXXIV. are likewiſe of bricks, though differently laid. As to the Piſcina, the middle is laid in lozenges, which Vitruvius calls Opus reticulatum, and the angles with large bricks bound; this manner of building having been very much uſed by the ancients, as we perceive by the ruins which are ſtill extant at Rome, and in the neighbourhood of that city.

OF THE
TOMBS
IN THE
ELYSIAN FIELDS.

COMING out of the Piſcina, we aſcend to the top of Cape Miſenum, at the foot of which we ſee the Mare Mortuum, ſo called, becauſe it was croſſed by thoſe who carried the aſhes of the ancients to the tombs, which are on the ſide of this mountain, formed in vaults, the greateſt part of which are decorated with little circular niches, both in the plan and elevation. Thoſe in the middle are diſtinguiſhed with ornaments, or by being larger than the reſt. Some are adorned with pedi- Plate XXXV.

ments on their door-caſes, and ſupported as drawn in this plate. Theſe tombs were formerly richly ornamented, and I found ſome trifling remains of painting in them; but could ſee none of the vaſes that contained the aſhes of the dead. Though there is a great number of theſe tombs communicating one with the other, I thought it would be ſufficient to delineate a couple, which are built of brick laid in the manner we have already mentioned, and according to the repreſentation at the bottom of this plate. They are for the moſt part half buried in the place, and their entrances almoſt ſhut up.

OF

AGRIPPINA's TOMB.

UPON the road that leads from the tombs I have mentioned, to Baiæ, we find a vault of a ſemicircular arch detached, which our conductors aſſure us is the tomb of Agrippina, that unfortunate mother of Nero. This vault, which is buried in the earth up to the beginning of the arch, may be about five feet in breadth, and ſix in heighth. It is is internally covered with ſtucco, of which they have formed compartments of ſculpture, in an excellent taſte and exquiſite workmanſhip. The bas reliefs, which are in the middle of the arch, are equally beautiful, though very much damaged, and blackened

Plate XXXVI.

blackened by the ſmoke of the torches, which people are obliged to uſe in going down into theſe ſubterranean places. At leaſt, that is the notion I conceived from the little of what remains. Theſe bas reliefs are all incloſed in borders, the ornaments of which are beautifully finiſhed, in the true antique taſte. Although the ſide poſts of this vault are almoſt intirely buried, and the place otherwiſe greatly damaged, we, nevertheleſs, ſee ſome remains of painting, though they are in very bad condition, and ſo much effaced, that no judgment can be formed of them. All that I could diſcover, is, that they agree with the decoration of the vault in variety of ornaments; among which I found ſome of thoſe chimerical animals, compoſed of a lion's body, with the head and wings of an eagle. The ancients often repreſented this monſter called a griffin, in their ornaments, as may be ſeen in the frize of the temple of Fauſtina, in the Campo Vaccino at Rome. This vault is ſaid to lead into ſeveral adjacent chambers, which, however, contain nothing remarkable, and are for the moſt part filled up with ruins.

OF THE

TEMPLE of VENUS,

Vulgarly called the

TEMPLE of NEPTUNE.

Plate XXVII.

AFTER having quitted Agrippina's tomb, and paſſed below the fort of Baiæ, we were landed at the foot of a temple, the dedication of which is ſtill a ſubject of diſpute ; and as it is a thing really very obſcure, I ſhall adhere to the opinion of the country; although in this reſpect, the vulgar eſpecially is often apt to lead us aſtray. This temple, however, which ſome believe to have been dedicated to Venus, and others to Neptune, is externally formed upon an octogonal plan, four ſides of which are flanked with grouped pilaſters, placed upon high pedeſtals, which are almoſt intirely ſunk in the marſhy ground where the edifice is built. As to the chapiters, they are ſo totally ruined by time, that not the leaſt veſtige of them remains. The gate is of a ſemicircular arch, but the croſs-work A, above, is formed of the ſame curve, which I mentioned above in the article of the temple of Serapis, lately diſcovered at Pozzuoli. Internally, this temple is circular, tho' I have deſigned it as an octagon. The arches are totally ruined, ſo that I could not judge of their decorations. But by the appearance of the naked bricks, one is diſpoſed to believe, that this edifice, as well as a great many others, was cruſted with marble. I had almoſt forgot to obſerve, that the pilaſters jut out from the wall, about two thirds of their breadth. There is nothing preſerved in the inſide worthy of notice, and it is ſo difficult of acceſs, that one is obliged to be carried thither acroſs the moraſs; ſo that I can aſſure the reader, there is nothing to be ſeen that will make amends for that trouble. But this is not the caſe with what I am going to mention in the following chapter.

OF

OF THE

TEMPLE of MERCURY.

THE temple of Mercury, as well as the preceding, is partly ſunk in the marſhes, and you muſt be carried thither before you ſee the inſide, which, however, yields much more ſatisfaction than the laſt. It is a kind of rotundo, with an opening in the arch, which ſerves to enlighten the whole temple, in the ſame manner as that of the Pantheon at Rome. The ſurface of the walls is covered with ſmall pieces of marble, placed here and there, without any order; a circumſtance from which I ſuppoſed it was no more than a preparation for receiving ſome plaiſter, Plate XXXVIII of which, however, there are no remains. Adjoining to the temple are other vaults, which contain nothing remarkable. I entered by the door A, which is the uſual entrance; though it is not in a line with the door B. This is likewiſe the caſe with the others, C and D. I could not conceive the meaning of this irregularity, unleſs they were ſo diſpoſed, for communicating with ſome other edifices contiguous to the temple; and indeed this alone ſeems to have been the cauſe of ſuch ſingular conſtruction. The coridor E, is ſtill decorated with ſome paintings in freſco, very well preſerved; though they are not remarkable for their beauty. I obſerved that this temple, as well as all that remains of the ancient edifices in theſe places, is built of bricks, of the ſize I have already mentioned; although ſtone is very common in the country; ſo that the ancients ſeem to have preferred the firſt to the laſt.

OF THE BATHS of NERO, AND THE TEMPLE of DIANA.

Plate XXXIX. ON the ſame ſide, and almoſt in the bottom of the gulf of Pozzuoli, we go down by a gradual deſcent, through a path hollowed in the rock, which is a diminutive of the famous grotto of Pauſilipo, to theſe baths. At the end of this ſubterranean place, where no kind of carriage but horſes only can paſs, we find the ſtair A, at which ſeveral roads leading to different places of the mountain, reunite. Here we find ſeveral chambers or ſubterranean grottos, B, cut in the rock, that conduct us to the corridor C, of the ſame kind of workmanſhip, by which we go down

by a gradual deſcent, to the baths of hot water which are ſaid to have been made in this ſubterranean cavity for the uſe of Nero. The water is ſo hot, that the men who go to fetch it, not only find it inſupportable to the touch, but when they return, they are quite covered over with ſweat, by the heat of the vapours which exhale. I had a mind to enter them, but I found the heat inſupportable. We have many examples of ſuch water, heated, without doubt, by mines of kindled bitumen, through which they paſs, but few ſo hot as this. The inhabitants of the country make uſe of them for ſeveral diſtempers, as well as of the ſtoves or hot baths, built near the grotto Del Cane, as I have mentioned in their proper place. In theſe grottos, B, are a kind of beds or banks, D, made of ſtucco, for the ſick perſon to lie upon in that poſition which his malady demands. All about this place, is found abundance of ruins, which give reaſon to believe, that the baths were incloſed in ſome conſiderable palace; but in ſuch bad condition that it is impoſſible to ſay any thing poſitive upon the ſubject.

The little part of the vault F, is what remains of a temple formerly dedicated to Diana, in which I could find neither painting, nor bas reliefs; and there is ſo little remarkable in the remains of this edifice, that I ſhall content myſelf with the bare mention of it.

OF THE

CHAMBERS of VENUS.

Plate XL.

THE chambers of Venus, as well as thoſe temples I have mentioned, are very ruinous pieces of antiquity, and of very difficult acceſs, on account of the heaps of rubbiſh all round them. In entring this place, we find the firſt chamber, A, the plan of which is ſquare, and the arch decorated with compartments, in each of which, ~~there are~~ bas reliefs, and though well executed, they do not approach to the beauty of thoſe which contribute to the decoration of the chamber B, built in a plan half circular and half ſquare. Under the arcade D, we find a petrified tree, and in the middle of the vault an opening, C, which in all probability, furniſhed it with light. Among the fine bas reliefs which ornament it, there is a gladiator, exactly in the attitude of that figure which is in the Villa Borgheſe, *from whence*, as well as other circumſtances, we may conclude there were plagiaries among the ancients as well as among the moderns. I have in this plate given ſome idea of the bas reliefs E, which are all included in a border, being gilded, and of exquiſite workmanſhip; and in point of deſign, reſembling thoſe of Agrippina's tomb, which I have already mentioned. The greateſt part of theſe bas reliefs, are compoſed of ſubjects relative to the divinity of the place, and are at leaſt as obſcene as thoſe repreſented on the lamps found at Herculaneum. From this laſt piece of antiquity, the conductors uſually carry the curious to a very deep vault, pierced under the mountain, where formerly ſtood the ancient city of Cumæ. At the end of this ſubterranean cavern, are ſeveral chambers and baths, communicating one with another, but I found nothing in them worth deſcribing. All that I can ſay, therefore, is, that this is vulgarly believed to be the cave, where the famous Sibyl of Cumæ delivered her oracles, and I refer the reader to Miſſon, for the hiſtorical diſcuſſion of this ſubject.

OF THE

CATACOMBS of NAPLES.

ateXLI. I Was unwilling to conclude this performance without giving the curious ſome notion of that kind of caverns, called in Italy Catacombs; which I have accordingly repreſented in this plate. It appears, that this ſort of ſubterranean and publick tombs, was very much in [illegible] among the ancients; for, beſides theſe at Rome and Naples, which I have examined; Mr. Bernard, who has made the tour of Sicily, ſaw ſome as conſiderable as theſe, at Syracuſe and Malta; and aſſures me they are in the manner of their diſtribution exactly the ſame. We may likewiſe judge of the whole by thoſe of Naples,

ples, which I am going to deſcribe. Thoſe called the catacombs of St. Januarius, from which I took this deſign, are like all others, pierced at random in a mountain, where we find conſiderable banks of ſtone, ſtill more ſoft than that of St. Leu, which muſt have been very eaſily cut. In all the fronts of theſe ſubterranean caverns, are houſes of different ſizes, made without order or arrangement, as may be ſeen by that repreſented in the deſign. There are different corners, which by their diſtinction and decoration, ſeem as well as the tombs D, where we find ſome remains of painting to have belonged to ſome particular families. They and the avenues B, are full of niches of different ſize, for the ſepulchre of the large as well as the little bodies belonging to theſe diſtinguiſhed families.

lies. The entrance A, of theſe ſubterraneous caverns, is cut pretty ſtraight, but when we penetrate farther, we find a number of windings cut, as I ſuppoſe, altogether at random; ſo that the whole looks like a *ſubterranean city, with ſtreets*, ſquares, alleys, and corners, and the extent of it is ſo conſiderable, that ſome paſſages are ſuppoſed to go as far as Pouzzoli. Here too, as well as at Rome, they have had the precaution to ſhut up ſeveral avenues, that none of the number of people, whom curioſity induces to viſit theſe places, may be in danger of loſing themſelves. In thoſe places where the excavation is large, they have left here and there the pillar C, to ſupport the vault. Here, likewiſe, there are uſually two ſtories. I thought my deſign, by ſpeaking to the eyes, would aſſiſt the imagination, in forming a diſtinct idea of this ſort of ſepultures. To this, therefore, I confine myſelf, without engaging in thoſe diſputes which they have occaſioned among a great many authors, to whoſe works, ſuch as are deſirous of being farther informed, may have recourſe.

OF THE AMPHITHEATRE

Of the Ancient

CITY of CAPUA.

Plate XLII. IN the number of the antiquities of Naples, methinks I may mention thoſe of the ancient city of Capua. This place, which is but ten leagues diſtant from the other, and about two miles from modern Capua, we find upon the road to Rome, and by the great number of ruins, it ſeems to have been very conſiderable. Beſides, ancient authors have ſo extolled its Deliciæ, that we cannot poſſibly entertain any other idea of it. Yet I ſound nothing in it worth mentioning, but an amphitheatre,

theatre, and that too greatly damaged, the plan of which, by the form of its curve, reſembles the Coliſeum at Rome. I think it will be proper to obſerve, that it was compoſed, at moſt, of three orders, the firſt of which, by the profil of its entablature, ſeems to be of the Dorick. Yet the frize is not adorned with any triglyph, and the corniſh is without brackets. The corniſh of this order may be about one fourth more than the frize. The coping is very ſmall, and crowned with a wave, C, very heavy, which is employed with the ſame defect in the chapiter and impoſt. I obſerved, in this amphitheatre, five galleries, D, three of which ſerve for communication to all the ſtairs that open on the ſteps. The middle, A, which was the arena, is now a corn-field; each pillar

B, was decorated with an inſerted column, the baſes of which are new ſunk in the earth. The walls and external decoration of this edifice, were built of excellent ſtone, and all the brick-work very ſolid, as being compoſed of bricks that are very large and thick. I reckoned in the whole circumference of this theatre ſixty four arcades, threeſcore of which were each thirteen feet wide, as well as the galleries D, which are arched. The other four arcades are ſtill larger, and ſerve for the principal entries. The keys of theſe arcades are of the firſt order, ornamented with coloſſal heads, one of which repreſents Diana, and the other exhibit other deities; ſome of them are ſtill to be ſeen in New Capua, where they have alſo preſerved ſeveral altars and inſcriptions. Among the faults that are viſible in the profils of this theatre, the ſmallneſs of the Coping, put me in mind that the ancients have the ſame defect in ſeveral of their edifices, as may be obſerved in the entablature of the Pantheon and the temple of Mars, now the Cuſtom-houſe at Rome. The largeneſs of the Coping, as deſcribed in ſeveral modern authors, ſeems to me the more reaſonable; becauſe this profil crowning the other mouldings, ought to diſpute with them in proportion, and yet yield by its ſimplicity to the ornaments with which it is charged in elegant buildings. This is all I had to ſay of the Amphitheatre of Capua; an antiquity which I thought I might join to thoſe of Naples, eſpecially as there is ſuch an intimate connexion between them. What I have ſaid of theſe laſt, which have been a long time known, may ſeem to engage me to ſpeak alſo of thoſe at Rome, which would have furniſhed me with matter at leaſt as ample and abundant; but as my intention at firſt was ſolely to comply with the deſire of ſome patrons of the arts, for whom I have the moſt profound regard, and who requeſted me to publiſh the remarks I had made upon thoſe things which have been lately diſcovered in the territory of Naples, I was willing to confine myſelf entirely to the ſatisfaction of their deſire; being, beſides, uncertain of the reception theſe my firſt eſſays would meet with from the public, I thought I could not uſe too much circumſpection in running the career of authors. However I will premiſe, that having all the neceſſary materials for the ſequel, if this firſt volume ſhall be favourably received, I ſhall be encouraged to gratify the public with regard to the reſt.

A LETTER FROM A GENTLEMAN at NAPLES, Giving a SHORT ACCOUNT of HERCULANEUM.

SIR,

HErculaneum was a city of vaſt antiquity, dedicated to *Hercules*, who was held in great eſteem all over the then known world. Temples and altars were every where erected to him; witneſs the famous temple of Cadiz, extra Herculis columnas in Gadibus. The Carthaginians offered him human ſacrifices; and the Romans made vows to, and conſulted him in their greateſt enterpriſes. This city ſtood where now ſtands the royal village of Portici, waſhed by the ſea, four miles from Naples, and two from the top of Veſuvius. It ſeems, as likewiſe Pompea, to have been buried in the firſt great eruption of that mountain, in which Pliny the elder was ſuffocated.

The city is about ſeventy feet below the preſent ſurface of the ground. The matter with which it is covered is not every where the ſame. In ſome places it is a ſort of lime, and hard cement; in others, a ſort of burnt dry earth, like aſhes; and elſewhere, what the Neapolitans call lava, that is, a ſubſtance like melted glaſs, compoſed of ſulphur and ſtone, which Veſuvius throws out in its eruptions. This lava, whilſt it preſerved its heat, ran like a river into the ſea; but as ſoon as it cooled, it ſubſided, and became a ſolid ſubſtance, like a dark blue marble; of which I have ſeen tables. It is therefore no wonder that this river ſhould have penetrated into every cavity it met with in its courſe; ſo we find that part of the city over *which it ran, full of it.*

Nothing is more difficult than to explain this ſurprizing effect. The learned are much divided in their opinions concerning it. The moſt general opinion is, that the mountain firſt threw out ſuch a quantity of cinders as covered the city; and then the ſea penetrating into the bottom of the volcano, was afterwards vomited out, and in its courſe, puſhed ed the cinders, earth, &c. into the houſes. Many authors aſſert, that Veſuvius in its eruptions throws out more water than fire. In the eruption December 10, 1631, it is ſaid that the harbour of Naples for a moment was quite emptied, and that all ſorts of ſhell-fiſh were mixed with the lava that came from the mountain. Pliny the younger, giving Tacitus an account of the death of his uncle, ſays the ſea ſeemed to go back. The water entering the volcano, probably gave riſe to this obſervation. Perhaps too the eruption was attended by an earthquake, which may have aſſiſted to ſwallow up the city. But I ſhall ſay no more on a ſubject ſo far above my ken.

Herculaneum lay thus buried from the year 79 to the year 1739. The prince of Elbeuf indeed, in the 1711, building a little houſe near to Portici, and digging for a well found ſome pieces of wrought marble; and afterwards diſcovered a temple, of a round figure, built to Bacchus, adorned with pillars of yellow marble, and ſome fine ſtatues, *viz.* one of Hercules, and another thought to be Cleopatra, which he ſent to Vienna as a preſent to prince Eugene. But the diſcovery went no further; nor did they ſuſpect that this was part of Herculaneum.

It was in the beginning of the 1739, that digging for another well, they found ſome more marble; and being ordered by the king to dig towards the grotto formerly diſcovered by Elbeuf, they found two conſular ſtatues of marble, one of which was Auguſtus; afterwards ſome brick pillars, painted with different colours; and continuing the ſearch, they fell on the theatre, which conſiſted of eighteen ſeats for the ſpectators. It was incruſted with marble, and beautified with pillars, ſtatues, and paintings.

I ſhall not waſte time in deſcribing the many fine ſtatues already found: I cannot however omit mentioning an equeſtrian one of marble, with the following inſcription on the pedeſtal.

M. NONIO M. F.
BALBO
PR. PRO. COS.
HERCULANENSES.

The connoiſſeurs ſay, that this ſtatue is preferable to the ſo much celebrated one at the capitol of M. Aurelius Antoninus, of Corinthian braſs. It is indeed more ancient, and perhaps the work of a more eminent maſter; but,

Non noſtrum inter vos tantas componere lites.

This ſtatue of Balbus, and another of his father, which is now broke, were placed before the door of the theatre that fronted to the ſtreet.

Satisfied that they had at laſt diſcovered Herculaneum, they continued to work on; and near the theatre they found another temple, dedicated to Hercules. It has been diſputed, if the ancients uſed to build temples ſo near their theatres. The one here is a proof of the affirmative;

firmative ; and indeed altars have been erected within theatres themſelves. Sacrifices preceded their games and plays, which were connected with, and made up part of their religious ceremonies. Here were got idols of ſeveral deities, particularly one of Hercules of braſs, and all the inſtruments proper for ſacrifice.

The walls of this temple were painted in different compartments, repreſenting combats of wild beaſts, real and imaginary animals, heads of Meduſa, landſkips, views of houſes, and architecture of various kinds. But what ſurpriſe every one, and are of infinite value in themſelves, are the hiſtorical paintings.---One repreſents a naked Theſeus, with a club in his hand, a ring on his finger, and a ſort of ſcarf hanging at his ſhoulder. Between his legs lies the Minotaur naked, his body of a human figure, but his head horned like a bull. The head is entirely ſeen; but the body goes back in a ſtraight line, and is finely fore-ſhortened. The hero is ſurrounded with three boys; two of them kiſs his hands, and the third gently embraces his left arm. A virgin modeſtly touches the club; which perhaps is Ariadne, or Phædra. In the air is ſeen another figure, which denotes Victory; and you can alſo obſerve the volutes of the pillars that adorn the labyrinth. In a ſecond we ſee a woman ſitting crowned with flowers. At her left ſide is a baſket of fruits, and at her right a young Faunus playing on a pipe. Oppoſite to the woman is a naked man with a black beard, with a bow, quiver, and club; behind him is another woman, who ſeems to ſpeak to the firſt; and below, a child ſucking a deer. The ſubject of this picture is probably the birth of Telephus, the ſon of Hercules and Augea; the ſiting woman repreſenting Augea, the naked man Hercules, and the child Telephus, who was ſaid to be miraculouſly nurſed by a deer.---A third repreſents Chiron, under the figure of the centaur, teaching young Achilles muſic. A fourth is Mercury giving Bacchus to the nurſe.----But it would be tedious to deſcribe all the pictures.

I do not pretend that all the paintings here found are equally good. Some of them are very bad. But ſurely the ones I have mentioned, and ſeveral others, cannot be over-valued, whether you conſider the judicious compoſition, the accurate contour, or fine colouring. They will be ſufficient to demonſtrate, that the ancients excelled the moderns in painting, as much as in ſculpture and the other fine arts. And if ſuch is the value of theſe pictures, what muſt have been the works of Apelles, and the other maſters of Greece, ſo renowned in ſtory? Though buried near 1700 years, the colouring is as freſh as if painted a few years ago. But perhaps this is partly owing to the external air being ſo effectually excluded. The king has cauſed cut them off the walls, and put them in frames.

The moderns generally imagine, that the ancients uſed only four colours, viz. white, black, yellow and red. But here they will ſee both blue and green. The miſtake has ariſen from too ſtrictly interpreting a paſſage of Pliny (lib. 35. c. 7.) He ſays indeed, that the painters in his time uſed theſe four colours ; but he does not ſay, that they uſed theſe, and only theſe. It has been ſaid too, that the ancients did not underſtand perſpective. But the above paintings are clear evidence of the contrary. Vitruvius and Pliny uſe the word menſura for what we call perſpective. For what elſe can mean that paſſage of Pliny, when, mentioning Apelles, he ſays, Non cedebat Amphioni de diſpoſitione, Aſclepiodoro de menſuris ; hoc eſt, quantum quid æquo diſtare deberet?

Proceeding with the work, they entered a ſtreet with houſes on both ſides. Some of them were incruſted with marble, and richly ornamented, the floors being generally paved with moſaic. Within the houſes they found dead bodies, medals, furniture, and things of all kinds. I was told that the bodies mouldered away when expoſed to the air. I ſaw the whole utenſils of a kitchen, pots, pans, glaſs bottles, ſhapes for making pies, &c. In an oven they found a loaf ſtill entire, and in earthen pots corn quite freſh.

It is impoſſible for me to give you a catalogue of this vaſt treaſure, which is daily increaſing, and will ſerve to clear up many difficulties concerning the hiſtory, cuſtoms, arts, and religious rites of the ancients. The king, proud of his collection, has built a palace at Portici, where every thing found in Herculaneum is preſerved. A bold attempt, you will ſay, to build a city where one formerly met with ſuch a cataſtrophe. But the philoſophers of this country think, that the eruptions of Veſuvius will never again be ſo conſiderable, as it is ſo wore out with daily belching up quantities of matter. I was really aſtoniſhed to ſee what vollies of ſtones and ſulphur it threw up, attended with a noiſe like that of many cannon.

I cannot help regretting the method they have taken to clean out this city. Had they laid it open from the top, we would have had the pleaſure of ſeeing it as it formerly ſtood; we would have ſeen the diſpoſition of the ſtreets, temples,

&c. we would have ſeen the interior of the houſes, and a thouſand curioſities we are now deprived of. But as the city lies ſo far below ground, it would have been an immenſe expence to have wrought in this manner. They have therefore ſatisfied themſelves with cleaning it out like a mine, by leaving a number of pillars to ſupport the roof, which is in danger of falling; and in many places they have filled up the houſes they had once cleaned out, with the rubbiſh they took from the adjacent ones. After wandering ſome hours with torches, I cannot ſay I was able to form a diſtinct notion of the ſituation of the houſes; ſtreets, or any thing; ſuch was the confuſion that reigned every where.

AN EXTRACT FROM XIPHILINUS's epitome of DION, which makes particular mention of an earthquake that happened under the reign of Titus, attended with a violent eruption of mount VESUVIUS, by which the cities of HERCULANEUM and POMPEJA were overwhelmed.

IN the autumnal ſeaſon, ſome ſtrange and frightful things happened in Campania, for all of a ſudden there broke out a great fire from Veſuvius. This mountain, which is near the ſea-ſhore of Naples, contains an unexhauſtible quantity of combuſtible matter. At the time when the fire broke out, from the middle of it, the top was all of an equal height. On the outſide it did not burn, and there it continues entire ſtill, the ſummit retaining its ancient height; but where the fire iſſues forth it gradually becomes hollow, as it ſubſides, ſo as to reſemble an amphitheatre, if we may liken ſmall things to great. Its ſummit produces plenty of trees and vines. This circle enlarges daily by the fire which ſmoaks in the day-time and burns clear in the night, as if they were offering up every kind of ſacrifice within the mountain, and it does ſo continually, more or leſs. When any thing falls into it, it throws up aſhes, and ſtones too, if the wind blows hard. It likewiſe echoes and makes a lowing noiſe, as if it came through rifts and ſecret air-vents, and was not pent up.

Such then is Veſuvius, and ſuch its yearly appearances; and although in compariſon with what has paſt, they may ſeem extraordinary to theſe people who are conſtant ſpectators, yet they will be looked on as trifling, compared with the preſent which we ſhall now deſcribe.

There appeared many great men exceeding the common ſize of mankind, and ſuch as giants are deſcribed to be. They were ſeen in the mountains and neighbouring countries, and wandering up and down in the towns adjacent, and likewiſe in the air. After this there happened a great drought from the extraordinary heat and violent earthquake, ſo that the whole plains were dried up, and the tops of the hills ſubſided. The noiſe under ground was like thunder, and on the ſurface of the earth it was like the lowing of cattle. The ſea raged, the heavens reſounded, and an unuſual noiſe was heard, as if mountains claſhed together. Then, for the firſt time, ſtones of an extraordinary ſize were thrown out at the top, attended with fire and ſmoak, ſo that the air was darkened thereby, and the ſun was hidden, as in the time of an eclipſe. Night ſprung from day, and light from darkneſs, and people imagined that the giants had rebelled, as images of them were ſeen in the ſmoke, and the ſounding of trumpets was heard. Others thought that Chaos was come again, and that the general conflagration was at hand.

Theſe things made people run out of their houſes into the ſtreets, and thoſe who were in the ſtreets go within doors. Thoſe who were on ſhipboard went aſhore, and theſe on land went aboard, every one thinking that any ſituation was better than their preſent one. And along with all this, there were ſuch quantities of aſhes as poſſeſſed all ſpace, earth, ſea, and air; and wherever it happened, it did hurt both to men, the cattle, and the grounds, and the fiſhes, and all the birds were deſtroyed. The two cities of Herculaneum and Pompeja were entirely overwhelmed, while the people were ſitting in the theatre. Such quantities of aſhes were thrown out as to reach Africa, Syria, Egypt, and Rome; and filled the air in this laſt place ſo as to darken the ſun, and ſtruck the people with a panic for many days: Not being able to conjecture what all this meant, they imagined that nature was turned upſide down; that the ſun was loſt in the earth; and that the earth was gone up to Heaven. *Although theſe aſhes did little damage at that time to the Roman people, yet afterwards they brought on a direful peſtilence*[*].

[*] See Xiphilinus's epitome of Dion in Tito.

PLINY's LETTER

TO

TACITUS*.

YOUR requeſt that I would ſend you an account of my uncle's death, in order to tranſmit a more exact relation of it to poſterity, deſerves my acknowledgments; for if this action ſhall be celebrated by your pen, the glory of it, I am well aſſured, will be rendered for ever illuſtrious. And notwithſtanding he periſhed by a misfortune, which, as it involved at the ſame time a moſt beautiful country in ruins, and deſtroyed ſo many populous cities, ſeems to promiſe him an everlaſting remembrance; notwithſtanding he has himſelf compoſed many and laſting works, yet I am perſuaded, the mentioning of him in your immortal writings, will greatly contribute to eternize his name. Happy I eſteem thoſe to be, whom Providence has diſtinguiſhed with the abilities either of doing ſuch actions as are worthy of being related, or of relating them in a manner worthy of being read; but doubly happy are they who are bleſſed with both theſe uncommon talents: In the number of which my uncle, as his own writings, and your hiſtory will evidently prove, may juſtly be ranked. It is with extreme willingneſs, therefore, I execute your commands; and ſhould indeed have claimed the taſk if you had not enjoined it. He was at that time with the fleet under his command at Miſenum. On the

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* See Pliny's letters, lib. vi. lett. 16.

24th of Auguſt, about one in the afternoon, my mother deſired him to obſerve a cloud which appeared of a very unuſual ſize and ſhape. He had juſt returned from taking the benefit of the ſun, and after bathing himſelf in cold water, and taking a ſlight repaſt, was retired to his ſtudy: He immediately aroſe, and went out upon an eminence from whence he might more diſtinctly view this very uncommon appearance. It was not at that diſtance diſcernible from what mountain this cloud iſſued, but it was found afterwards to aſcend from mount Veſuvius. I cannot give you a more exact deſcription of its figure, than by reſembling it to that of a pine-tree, for it ſhot up a great height in the form of a trunk, which extended itſelf at the top into ſort of branches, occaſioned, I imagine, either by a ſudden guſt of air that impelled it; the force of which decreaſed as it advanced upwards, or the cloud itſelf being preſſed back again by its own weight, expanded in this manner: It appeared ſometimes bright, and ſometimes dark and ſpotted, as it was either more or leſs impregnated with earth and cinders. This extraordinary phenomenon excited my uncle's philoſophical curioſity to take a nearer view of it. He ordered a light veſſel to be got ready, and gave me the liberty, if I thought proper, to attend him. I rather choſe to continue my ſtudies; for, as it happened, he had given me an employment of that kind. As he was coming out of the houſe he received a note from Rectina the wife of Baſſus, who was in the utmoſt alarm at the imminent danger which threatened her; for her Villa being ſituated at the foot of mount Veſuvius, there was no way to eſcape but by ſea; ſhe earneſtly intreated him therefore to come to her aſſiſtance. He accordingly changed his firſt deſign, and what he began with a philoſophical, he purſued with an heroical turn of mind. He ordered the gallies to put to ſea, and went himſelf on board with an intention of aſſiſting not only Rectina, but ſeveral others; for the villas ſtand extremely thick upon that beautiful coaſt. When haſtening to the place from whence others fled with the utmoſt terror, he ſteered his direct courſe to the point of danger, and with ſo much calmneſs and preſence of mind, as to be able to make and dictate his obſervations upon the motion and figure of that dreadful ſcene. He was now ſo nigh the mountain, that the cinders, which grew thicker and hotter the nearer he approached, fell into the ſhips, together with pumice-ſtones, and black pieces of burning rock: They were likewiſe in danger not only of being a-ground by the ſudden retreat of the ſea, but alſo from the vaſt fragments which rolled down from the mountain, and obſtructed all the ſhore. Here he ſtop-ed to conſider whether he ſhould return back again; to which the pilot adviſing him, 'Fortune', ſaid he, 'befriends the brave; Carry me to 'Pomponianus.' Pomponianus was then at Stabiæ, ſeparated by a gulf, which the ſea, after ſeveral inſenſible windings, forms upon the ſhore. He had already ſent his baggage on board; for though he was not at that time in actual danger, yet being within the view of it, and indeed extremely near, if it ſhould in the leaſt encreaſe, he was determined to put to ſea as ſoon as the wind ſhould change. It was favourable, however, for carrying my uncle to Pomponianus, whom he found in the greateſt conſternation: He embraced him with tenderneſs, encouraged and exhorted him to keep up his ſpirits, and the more to diſſipate his fears, he ordered, with an air of unconcern, the baths to be got ready; when after having bathed, he ſat down to ſupper with great chearfulneſs, or at leaſt (what is equally heroic) with all the appearance of it. In the mean while the eruption from mount Veſuvius flamed out in ſeveral places with much violence, which the darkneſs of the night contributed to render ſtill more viſible and dreadful. But my uncle, in order to ſooth the apprehenſions of his friend, aſſured him it was only the burning of the villages, which the country *people had* abandoned *to the flames*: after this he retired to reſt, and it is moſt certain he was ſo little diſcompoſed as to fall into a deep ſleep; for being pretty fat, and breathing hard, thoſe who attended without actually heard him ſnore. The court which led to his apartment being now almoſt filled with ſtones and aſhes, if he had continued there any time longer, it would have been impoſſible for him to have made his way out; it was thought proper therefore to awaken him. He got up, and went to Pomponianus and the reſt of his company, who were unconcerned enough to think of going to bed. They conſulted together whether it would be moſt prudent to truſt to the houſes, which now ſhook from ſide to ſide with frequent and violent concuſſions; or fly to the open fields, where the calcined ſtones and cinders, though light indeed, yet fell in large ſhowers, and threatened deſtruction. In this diſtreſs they reſolved for the fields, as the leſs dangerous ſituation of the two: A reſolution which, while the reſt of the company were hurried into by their fears, my uncle embraced upon cool and deliberate conſideration. They went out then, having pillows tied upon their heads with napkins; and this was their whole defence againſt the ſtorm of ſtones that fell round them. It was now day every where elſe, but there a deeper darkneſs prevailed than in the moſt obſcure night; which however was in ſome degree diſſipated by torches and other lights of various kinds. They thought proper to go down farther upon the ſhore, to obſerve if they might ſafely put out to ſea, but they found the waves ſtill run extremely high and boiſterous. There my uncle having drank a draught or two of cold water, threw himſelf down upon a cloth which was ſpread for him, when immediately the flames, and a ſtrong ſmell of ſulphur, which was the fore-runner of them, diſperſed the reſt of the company, and obliged him to ariſe. He raiſed himſelf up with the aſſiſtance of two of his ſervants, and inſtantly fell down dead; ſuffocated, as I conjecture, by ſome groſs and noxious vapor, having always had weak lungs, and frequently ſubject to a difficulty of breathing. As ſoon as it was light again, which was not till the third day after this melancholy accident, his body was found entire, and without any marks of violence upon it, exactly in the ſame poſture that he fell, and looking more like a man aſleep than dead. During all this time my mother and I who were at Miſenum---- But as this has no connection with your hiſtory, ſo your enquiry went no farther than concerning my uncle's death; with that therefore I will put an end to my letter: Suffer me only to add, that I have faithfully related to you what I was either an eye-witneſs of myſelf, or received immediately after the accident happened, and before there was time to vary the truth. You will chuſe out of this narrative ſuch circumſtances as ſhall be moſt ſuitable to your purpoſe: for there is a great difference betweeen what is proper for a letter, and an hiſtory; between writing to a friend, and writing to the public. Farewel.

To Cornelius Tacitus[*].

THE letter which, in compliance with your requeſt, I wrote to you concerning the death of my uncle, has raiſed, it ſeems, your curioſity to know what terrors and dangers attended me while I continued at Miſenum; for there, I think, the account in my former broke off:

Though my ſhock'd ſoul recoils, my tongue ſhall tell.

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[*] Pliny's Letters, book vi. lett. 20.

My uncle having left us, I purſued the ſtudies which prevented my going with him, till it was time to bathe. After which I went to ſupper, and from thence to bed, where my ſleep was greatly broken and diſturbed. There had been for many days before ſome ſhocks of an earthquake, which the leſs ſurprized us as they are extremly frequent in Campania; but they were ſo particularly violent that night, that they not only ſhook every thing about us, but ſeemed indeed to threaten total deſtruction. My mother flew to my chamber, where ſhe found me riſing, in order to awaken her. We went out into a ſmall court belonging to the houſe, which ſeparated the ſea from the buildings. As I was at that time but eighteen years of age, I know not whether I ſhould call my behaviour in this dangerous juncture,. courage or raſhneſs; but I took up Livy, and amuſed myſelf with turning over that author, and even making extracts from him, as if all about me had been in full ſecurity. *While we were in this* poſture, a friend of my uncle's, who was juſt come from Spain to pay him a viſit, joined us, and obſerving me ſitting by my mother with a book in my hand, greatly condemned her calmneſs, at the ſame time that he reproved me for my careleſs ſecurity: Nevertheleſs I ſtill went on with my author. Though it was now morning, the light was exceedingly faint and languid; the buildings all around us tottered, and though we ſtood upon open ground, yet as the place was narrow and confined, there was no remaining there without certain and great danger: We therefore reſolved to quit the town. The people followed us in the utmoſt conſternation, and (as to a mind diſtracted with terror, every ſuggeſtion ſeems more prudent than its own) preſſed in great crouds about us in our way out. Being got at a convenient diſtance from the houſes, we ſtood ſtill, in the midſt of a moſt dangerous and dreadful ſcene. The chariots which we had ordered to be drawn out, were ſo agitated backwards and forwards though upon the moſt level ground, that we could not keep them ſteady, even by ſupporting them with large ſtones. The ſea ſeemed to roll back upon itſelf, and to be driven from its banks by the convulſive motion of the earth; it is certain at leaſt the ſhore was conſiderably enlarged, and ſeveral ſea animals were left upon it. On the other ſide, a black and dreadful cloud burſting with an igneous ſerpentine vapour, darted out a long train of fire, reſembling flaſhes of lightening, but much larger. Upon this our Spaniſh friend, whom I mentioned above, addreſſing himſelf to my mother and me with greater warmth and earneſtneſs: ‘ If your ‘ brother and your uncle,’ ſaid he, ‘ is ſafe, he certainly wiſhes you ‘ may be ſo too; but if he periſhed, ‘ it was his deſire, no doubt, that ‘ you might both ſurvive him: *Why* ‘ therefore do you delay your eſcape ‘ a moment?’ We could never think of our own ſafety, we ſaid, while we were uncertain of us. Hereupon our friend left us, and withdrew from the danger with the utmoſt precipitation. Soon afterwards the cloud ſeemed to deſcend, and cover the whole ocean; as indeed it entirely hid the iſland of Caprea, and the promontory of Miſenum. My mother ſtrongly conjured me to make my eſcape at any rate, which as I was young, I might eaſily do; as for herſelf, ſhe ſaid, her age and corpulency rendered all attempts of that ſort impoſſible; however ſhe ſhould willingly meet death, if ſhe could have the ſatisfaction of ſeeing that ſhe was not the occaſion of mine. But I abſolutely refuſed to leave her, and taking her by the hand, I led her on: ſhe complied with great reluctance, and not without many reproaches to herſelf for retarding my flight. The aſhes now began to fall upon us, though in no great quantity. I turned my head, and obſerved behind us a thick ſmoak, which came rolling after us like a torrent. I propoſed while we had yet any light, to turn out of the high road, leſt ſhe ſhould be preſſed to death in the dark, by the croud that followed us. We had ſcarce ſtepped out of the path, when a darkneſs overſpread us, not like that of a cloudy night, or when there is no moon, but of a room when it is ſhut up, and all the lights extinct. Nothing then was to be heard but the ſhrieks of women, the ſcreams of children, and the cries of men; ſome calling for their children, *others* for their parents, others for their huſbands, and only diſtinguiſhing each other by their voices ; one lamenting his own fate, another that of his family ; ſome wiſhing to die, from the very fear of dying, ſome lifting up their hands to the gods;

but the greater part imagining that the laſt and eternal night was come, which was to deſtroy both the gods and the world together. Among theſe there are ſome who augmented the real terrors by imaginary ones, and made the frighted multitude falſely believe that Miſenum was actually in flames. At length a glimmering light appeared, which we imagined to be rather the fore-runner of an approaching burſt of flames, (as in truth it was) than the return of day: however, the fire fell at a diſtance from us; then again we were immerſed in thick darkneſs, and a heavy ſhower of aſhes rained upon us, which we were obliged every now and then to ſhake off, otherwiſe we ſhould have been cruſhed and buried in the heap. I might boaſt, that during all this ſcene of horror, not a ſigh or expreſſion of fear eſcaped from me, had not my ſupport been founded in that miſerable, though ſtrong conſolation, that all mankind were involved in the ſame calamity, and that I imagined I was periſhing with the world itſelf. At *laſt* this dreadful darkneſs was diſſipated by degrees, like a cloud or ſmoak; the real day returned, and even the ſun appeared, though very faintly, and as when an eclipſe is coming on. Every object that preſented itſelf to our eyes (which were extremely weakened) ſeemed changed, being covered over with white aſhes, as with a deep ſnow. We returned to Miſenum, where we refreſhed ourſelves as well as we could, and paſſed an anxious night between hope and fear; though indeed with a much larger ſhare of the *latter*; for the earthquake ſtill continued, while ſeveral enthuſiaſtic people ran up and down heightening their own and their friends calamities, by terrible predictions. However, my mother and I, notwithſtanding the danger we had paſſed, and that which ſtill threatened us, had no thoughts of leaving the place, till we ſhould receive ſome account of my uncle.----

And now you will read this narrative without any view of inſerting it in your hiſtory, of which it is by no means worthy; and indeed you muſt impute it to your own requeſt, if it ſhall appear ſcarce to deſerve even the trouble of a letter. Farewel.

DESCRIPTION
OF A
TORRENT of FIRE,
That iſſued from
# MOUNT VESUVIUS,
In the Year 1751;

By Father D. J. Marca de la Torre, Correſpondent of the Academy of Sciences.

WE cannot too much commend thoſe who take care to obſerve the ſurpriſing events in nature, and to tranſmit all the circumſtances of them to poſterity. But, I have never approved of the practice of thoſe who join their own reflections on the ſubject, being perſuaded that it is not at all the buſineſs of an obſerver to attempt to explain the effects of which he has been eye-witneſs; his duty is to deſcribe faithfully what he hath ſeen, without adopting any ſyſtem or particular opinion; otherwiſe he may impoſe upon the learned as well as the ignorant. In order to avoid this fault, I will exactly recount, as in a journal, all that I have obſerved touching the laſt torrent of fluid matter, which iſſued from one ſide of mount Veſuvius.

Having gone to paſs the holidays with the marquis de Genzano, at Poggio-marino, ſome miles from Veſuvius, I thought of viſiting that celebrated mountain, and communicated my deſign to the marquis, who not only approved of my reſolution, but alſo provided me with all the means for putting it in execution, and ordered ſeveral of his domeſticks to accompany me in the excurſion. Accordingly, I ſet out on the 19th of October, reſolved to ſatisfy my curioſity to the full. Having aſcended about half way to the ſummit, I repoſed myſelf in the very place, from whence, eight days after, iſſued the torrent of fire known by the name of Lava, without perceiving the leaſt ſymptom of ſuch an eruption. Continuing our route, we arrived at the ſummit of the mountain, where we found a pit about a mile in circumference, and an hundred and twenty feet deep. There ſeemed to be nothing remarkable in this pit, but the ſmoke which was thrown up from ſome openings. A little lower I perceived ſuch another pit, and towards the north, an hill ſixty feet high quite hollow within, from whence iſſued a continual ſmoke. This is the ſmoke which is every day ſeen to riſe from the top of mount Veſuvius, when it is viewed at a diſtance. In the ſpot from whence the ſmoke aroſe, I from time to time heard a violent hiſſing like that produced from melted metal when it paſſes through a moiſt place.

At length, on Saturday October 23, about half an hour after five in the evening, ſome ſhocks of an earthquake were felt at Naples and Maſſa de Somma, which is an hill in the neighbourhood of Veſuvius. The preceding day, about half an hour after ten, the people of Ottajano, had heard a dreadful noiſe from the ſide of Veſuvius; which noiſe was renewed on Monday the 25th, about nine in the evening, and heard in ſeveral places; then was ſeen to iſſue from the middle of Veſuvius, half a mile below its ſummit, at a place that fronts the eaſt, called Atrio del Cavallo, a fluid matter, like melted glaſs or metal, which deſcending the mountain, towards the Tour du Greco, ran through a *valley*, and directed its courſe towards Le Maure, a piece of ground covered with wood, which belongs to the prince d'Ottajano. This matter rolled with ſuch force, that on the *26th* at noon, it had run four miles, the computed diſtance between the place from whence it iſſued, and the valley of Fluſcio. That morning the weather was ſerene, and a pretty cold north-eaſt wind blew, whereas on the preceding days, the wind was ſoutherly with rain. The torrent being arrived at a place where the valley is 102 palms * in width, it ran ſixty palms of ground in five minutes, and was two palms and a quarter high in front, and a little lower the height was augmented by half a palm; then the torrent ran 115 palms of ground in nine minutes. As this matter is of a thick conſiſtence, it does not run like water, which is extremely low in its anterior part, but all of a piece, having always a conſiderable height in front, as I have obſerved above. The ſurface of theſe ſorts of matter, is entirely covered with pumice-ſtone, of the colour of iron droſs, which

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* The Neapolitan palm contains about ten inches of France, ſo that ſubſtracting the ſixth part of a number of feet, they become palms: For example, ſixty palms make fifty feet.

fall to the bottom as the Lava advances, and are inſenſibly kept underneath. They are of different ſizes, and often followed by other larger ſtones, ſome of which are not yet calcined, while others are wholly ſo, together with flints and a great quantity of earth or ſand calcined. Sometimes likewiſe they are mixed with branches of trees, pieces of oak, &c. which are carried along by the Lava. I do not believe that theſe foreign bodies are produced by the deſpumation of the matter, as is the ſcum of iron with which the Lava is covered; I rather think they are pieces of rocks and other bodies, which the torrent hurries away, and which being light, ſwim upon the ſurface. When the Lava meets with any obſtacle in its way, ſuch as a rock or any other fixed body, it turns aſide and takes another courſe: wherefore, meeting with trees, it makes a compaſs round, ſtops for a moment, riſes and at length runs away on one ſide. Theſe trees ſubſiſt for ſome time, without ſeeming to have received any apparent damage; but, being ſoon reduced to charcoal in that part of the trunk which the matter had ſurrounded, they fall and float upon the ſurface, until being thoroughly dried, they kindle and are conſumed. Care is generally taken to cut the trees in all places through which it is ſuppoſed the torrent will paſs, in order to ſave them from its fury; but as the trunks remain ſtanding, it ſets them on fire in its paſſage; ſo that a flame is ſeen to iſſue from among the pumice-ſtones, though it is not violent, and the ſame phenomenon is obſerved in ſeveral parts of the ſurface.

The Lava, in running, makes a continual noiſe; its courſe is not ſo rapid, but that one may go before it at the diſtance of one or two fathoms: ſo that he has an opportunity of making ſeveral obſervations, and it extends or contracts itſelf according to the width or narrowneſs of the road.

But, to return to the obſervations which I made in the valley of Fluſcio, thro' which the Lava paſſed in a road 150 palms in length, its front, which was but 2 ½ palms in height, encreaſed to 3 ¾ a little after; it roſe to the height of four, on account of the great quantity of matter which was continually flowing from Veſuvius, and in twelve minutes ran 115 palms of ground. Its height augmented ſucceſſively to 7 $\frac{1}{2}$ palms, and having met with a ſpace extending 182 feet in width, it ran 117 palms in 16 minutes. The valley of Fluſcio, in this place, ſtretches to the left, into a road that leads to the country-houſe of M. Anthony Buonincontro, oppoſite to le Maure, and from thence to a Fiſh-pond of the territory of Boſco Regale; and on the right, to a valley eighty palms deep, and upwards of fifty wide, called the valley of M. Anthony Buonincontro, becauſe it is in the neighbourhood of his houſe and le Maure. The Lava being come to the end of the valley of Fluſcio, did not take the road to Buonincontro, or the Fiſh-pond, on account of an eminence that was in its way, but about half an hour after eight in the evening, precipitated itſelf into the valley on the right, having run half a mile of ground, ſince noon. It did not fall in form of water, but like a ſoft paſte, being detached in different pieces; nor did it make a great noiſe in its fall, although it was more loud than in its courſe through the valley of Fluſcio.

Having filled the whole valley, at the diſtance of ſeveral paces, it continued its courſe. As this valley ends at the road which the Lava quitted, and ſtretches out anew, under the country-houſe of Buonincontro, forming with it a road that leads to the fiſh-pond, the Lava, about nine in the evening, had arrived at the place where the two roads meet. Inſtead of taking that which goes to the fiſh-pond, it turned to the left, towards a ſmall village, and directed its courſe through theſe lands, namely the territory of St. Maria Saloné, and that of the baron de Maſſa, having run from nine in the evening till midnight, the third part of a mile. It afterwards paſſed through the grounds of the baron de Maſſa, extending itſelf more and more till towards midnight; then it began to contract itſelf and run ſlower, having made but 400 paces, from the village where it turned aſide, to the road of Poggio-Marino, where it ſtopt.

On the 27th, the wind being ſtill northerly, the Lava ſlackened in its courſe; ſo that towards half an hour after ſix in the evening, it was oppoſite to the Inn du Chêne, commonly called la Cercola a Babzani, upon the ground which leads to the Fiſh-pond, which is between the village where it had turned aſide, and Santa Maria Salome.

Two cauſes contributed to moderate its impetuoſity; firſt, it met with a plain where it had liberty to ſink and extend itſelf; then the ſtones that floated upon the ſurface, falling continually from its anterior part, and riſing ſeveral palms above its level, greatly retarded its courſe: then it cooled by degrees, loſt its fluidity, acquired a more ſolid confiſtence, and conſequently made leſs way. The ground which it occupied in this place, was in width, 900 common paces, or 1900 Neapolitan palms. Its height taken in front, was in ſome places, nine palms, in ſome ten, and in others twelve, according as the ground was more or leſs elevated. It was not only in the front, and at this place, that it cooled, but alſo upon the ſides, and in the valley where it had precipitated itſelf the evening before. It likewiſe cooled from the front to the width of 180 palms, which was the extent of the ground that it occupied before it fell into the valley of Buon-incontro. It formed in that whole ſpace, comprehending that of the valley, a hill of pumice and other ſtones, as high as the poplars that grew on the ſpot.

As the Lava ſtill received new matter from Veſuvius, it filled the whole valley of Fluſcio to the place where it ſtopt, continuing to drive before it, the hill of pumice-ſtones, which was ſeen from time to time, to tumble among the flames, advancing towards the ſheepfold of Buon-incontro, the houſe and road that leads to the Fiſh-pond. A great part of this melted matter *had opened a* paſſage *through the ſtones in the* valley of Buon-incontro, where it continued to run with great *velocity*, forming a continued *rivulet* to the bottom of the Lava, which had ſtopt upon the lands of the baron de Maſſa, about ſeven a clock the preceding night. Having, about four in the afternoon, meaſured the velocity of the current, in the middle of the Lava, at that part through which it diſcharged itſelf into the valley of Buon-incontro, I found it ran 28 palms in one minute, on a front of 16 palms. The ſame current meaſured near the Inn du Chêne, where the deſcent is much leſs, made 10 palms in a minute. The front of the Lava, on the baron de Maſſa's grounds, which was 900 feet wide, diminiſhed about three in the afternoon; but being puſhed by the torrent that continued to deſcend from Veſuvius, it lenthened out 94 paces, and made 50 paces on the baron's ground, from three o'clock in the afternoon till nine in the evening. This current in the middle, extending to right and left, began to puſh the matter which had ſtopt near the Inn du Chêne; ſo that in the ſpace of three hours, it approached the road leading to the Fiſh-pond, having run twenty common paces in that interval.

On the 28th, the wind being ſoutherly, the Lava advanced on the ſide towards the church of Santa Maria Salomé, which is below the inn, without damaging the grounds belonging to it, and enlarged itſelf 100 paces. The middle part, which, the day before, was 94 paces in width, lengthened out this day, and occupied 150 paces of ground. The part that was above the inn, ſtopt, but that which was below, took the road to the Fiſh-pond: its courſe was afterwards interrupted, and, about four in the afternoon, the torrent continued its route through the valley of Buon-incontro, running in the valley at the rate of 21 palms of ground, and near the inn, 10 palms and an half, in the ſpace of a minute. Then its front advancing ſeveral paces in the valley, it penetrated into the ſheepfold, which is oppoſite to the houſe, and took the road leading to the fiſh-pond, and lodging that belongs to it; it alſo made its way into two valleys which are on the ſide of the ſheepfold, advanced ſeveral paces, and then ſtopped.

The rain which fell upon the 29th, having hindered me from continuing my route, I contented myſelf with obſerving through a teleſcope, the Lava which deſcended from the ſteepeſt part of the mountain, at ſome diſtance from its ſource. I ſaw iſſuing from it, a great quantity of ſtones, which rolled amidſt the torrent, with incredible impetuoſity, and as they were of a black colour, I perfectly diſtinguiſhed their motion in the midſt of the flames.

On the 30th, the wind ſhifting to the north-eaſt, the weather was extremely cold and fair; the Lava leaving on the right the baron de Maſſa's houſe, which is on the road from Boſco-Reale to Poggio-Marino, gained ground anew, after having ſtopt for the ſpace of twelve hours.

On the 31ſt, the wind continuing north eaſterly, the Lava ſlackened conſiderably in the valley of Buon-incontro, running no more than eight palms in a minute; it had taken the road to the fiſh-pond, and penetrated into an houſe next to the Inn. Having left the houſe of the baron de Maſſa on the right, it continued its courſe as far as the road that goes from Boſco-Reale to Poggio-Marino, after having over-turned a ſmall houſe in its way; it made a compaſs round two others, entered one of them by the door, advanced ſome paces farther, and then ſtopt.

The wind falling on the firſt day of November, the current which had thrown itſelf into the valley of Buon-incontro, cooled externally and ſtopt, although there was ſtill fire underneath. It likewiſe ſtopt on the road of Boſco-Reale, having run ſo far from the valley of Fluſcio, being 120 paces: I went to examine its ſurface, ſaw ſmoke iſſue from ſeveral parts of it, and the whole covered with white flints extremely acrid. I found ſeveral of them covered with ſal ammoniacum, the ſmell of which I had evidently perceived during the whole time of my obſervations, though it was mixed ed with that of the trees, which the Lava had burned in its courſe. We likewiſe obſerved, in the night, a flame like that of ſulphur, iſſue from the ſurface of the Lava, but it was of ſhort duration.

I did not examine the degree of heat in this matter, becauſe I was perſuaded that it is the ſame with that of melted metal, being no other than a compoſition of the earthy, metalline and mineral parts that form mount Veſuvius, which fermenting gradually by the aſſiſtance of ſulphur, have melted and refined. When this matter ferments to ſuch a degree, that it can no longer remain under the ſtony cruſt that forms the interior plan of the mountain, it makes an effort, forces a paſſage through the ſides, and takes its courſe by the deſcent of the mountain. After it is entirely cooled it forms a ſtone of a black colour, like that which is taken from the old Lava, in order to pave the ſtreets of Naples.

I ſhall not pretend to deſcribe the figure, quality, or ſize, of the different kinds of matter with which the ſurface of the Lava was covered; becauſe that is morally impoſſible. Any one may eaſily conceive that this matter is compoſed of all the mineral and metalline parts that form Veſuvius, and are of a diſpoſition to melt; and that the mountain containing beſides a great quantity of ſulphur, the ſurface muſt be covered with different kinds of bodies, ſome of which reſemble iron-ſcum, others an extremely hard cruſt; and a third ſort are of different ſize and figure. For the ſame reaſon I have omitted ſpeaking of the lateral falls or ſtreams that the principal current formed in the different parts of the country which it deluged, together with the height to which the pumice-ſtones and flints were thrown from the front and ſides. Let is ſuffice to obſerve, that the Lava having occupied, the ſecond day, a great extent of ground, that the inflammable matter having diminiſhed in heighth, and loſt part of its fluidity, without ceaſing, however, to carry along with it abundance of calcined ſtones and other bodies, it was ſome time before it could continue its courſe; and, during this interval, divers heaps of pumice-ſtones and flints, raiſed to a conſiderable height, were formed in ſeveral parts of the front and ſides. At length, however, freſh matter arriving, had force enough to drive from the front and ſide, although with an unequal motion, the bodies which oppoſed its paſſage.

When the Lava advanced in front, or to one ſide, we ſaw the heaps of ſtones fall, and the fire underneath appear; ſure ſigns that it began to put itſelf again in motion. In precipitating itſelf from theſe heaps of pumice-ſtone, it made a noiſe like that which is heard when pieces of copper or glaſs are jingled together. Theſe pumice-ſtones, though full of pores, had a conſiderable weight, proportioned to their magnitude.

What attracted my chief attention were two kindled torrents, formed by the matter of the firſt Lava. One of theſe took its courſe on the other ſide of that which I have mentioned, towards the wood of Ottajano, on the firſt day of November, in the evening; and the other, a few days after, about the ſixth, on this ſide, in reſpect to thoſe who were at Naples, above the Boſco-Trecaſe, which is on the ſame line with the Fiſh-pond and Boſco-Reale. We have ſeen above, that the Lava of Boſco-Reale depoſited in its courſe, ſtones, calcined earth, and other bodies that floated on its ſurface; and the ſame thing happened when it quitted the ſpot called Atrio del Cavallo. For ſeven days it threw up ſuch a vaſt quantity of matter, or pumice-ſtones like the droſs of iron, that the whole ground was filled with them; ſo that the matter ſtill flowing from Veſuvius, was obliged to turn aſide in the evening of the firſt day of November towards Ottajano, and on the ſixth towards

Boſco-Trecaſe. It appears, therefore, that theſe two torrents were no other than conſiderable branches of the firſt which took its courſe towards the Fiſh-pond and Boſco-Reale. I could not learn whether or not the matter which began to run on the firſt day of November, iſſued from the opening that was made on the twenty-fifth at night. I ſhall, therefore, content myſelf with relating the obſervations communicated to me by thoſe whom I ſent to viſit the place from whence iſſued the torrent that took its courſe towards Boſco-Trecaſe. They found its ſource ſome fathoms lower than the firſt opening; but they perceived that the Lava iſſued from that place. It was impoſſible for them to diſcover its firſt ſource, becauſe it was covered with an hard, continued vault, ſeveral fathoms in length, which reſounded when ſtruck with a ſtaff. The matter ran above like a river, iſſued through an opening which it had made, and took its courſe towards Boſco-Trecaſe, tending towards the Fiſh-pond, as well as the firſt Lava. The mountain in this place was pierced by ſeveral holes. It follows from this obſervation, compared with the firſt, that the matter not being able to iſſue all at once, through the opening which it had made on the twenty-fifth of October, effected another below, that it might have free room to diſcharge itſelf.

On the 2d day of November the wind ſhifted to the ſouth, with rain, and this weather continued 'till the 16th: but, the north wind returning, Veſuvius and the other mountains in the neighbourhood of Naples, were in the morning wholly covered with ſnow.

After having gone about two miles in Boſco-Trecaſe, I found the Lava about half a mile from its origin, or the vault of which I have ſpoke above. It was partly cooled, but ran like that which I ſaw upon the eſtate of the Baron de Maſſa. It was then upon the grounds of Cæſar Vitelli. Having advanced ſome paces, I perceived on one ſide, among the pumice-ſtones and other bodies that were already cooled, two openings, one of three palms and the other of four; from each of which iſſued a ſtream of melted matter, covered with an hard, tranſparent cruſt, which I attributed to the rain which then fell. About half an hour after five o' clock in the evening, having meaſured the velocity of the firſt branch that was near-eſt me, I found it ran eight palms in a minute. As theſe two branches joined at the diſtance of ſome palms from their origin, and formed a ſtream of liquid matter four and twenty palms broad, that ran in the middle of the cooled Lava, and ſlackened in its courſe towards the grounds of Cæſar Vitelli, I thought proper to meaſure the velocity of this matter, as I could not meaſure that of the other branch, on accouut of its diſtance; and I found that it made 15 palms of ground in a minute.

This torrent continued its *courſe* on the following days towards *Boſco* Trecaſe, from whence it was but a mile diſtant on the ninth day of November.

That which ran towards Ottajano is not yet quite extinguiſhed, and continues to burn the trees of the foreſt. This circumſtance proves that the mountain has not yet vomited up all the matter which hath been amaſſed in its bowels for ſeveral years. The torrent which took its courſe towards Boſco-Trecaſe did not ſtop 'till the 20th day of November. During the whole courſe of my obſervations, Veſuvius threw up nothing but ſome clouds of ſmoke of different degrees of thickneſs, as is commonly the caſe every year.

On the 15th day of November I ſent the people who had attended me to the ſummit of Veſuvius, to ſee if its interior plan had undergone any alteration; and they reported, that they could not find the ſummit which they had ſeen on the 19th of October, but, in lieu of it, a profound gulph or pit, throwing out ſmoke inceſſantly; at one ſide of which was a deep canal ſeveral palms in breadth, which croſſed the ſurface, ſtretching towards the place where Veſuvius was open. Deſcending from the ſummit of the mountain into the internal ſurface, they found the ſame kind of matter as Lava, but open in ſeveral places, and filled with ſulphur of different colours, as we have already obſerved on the 19th of October, which was the day of the eruption. They found it warm in ſeveral places; but, approaching the great gulph and canal to ſee if they could diſcover *fire*, they were prevented from accompliſhing their aim by the great clouds of ſmoke.

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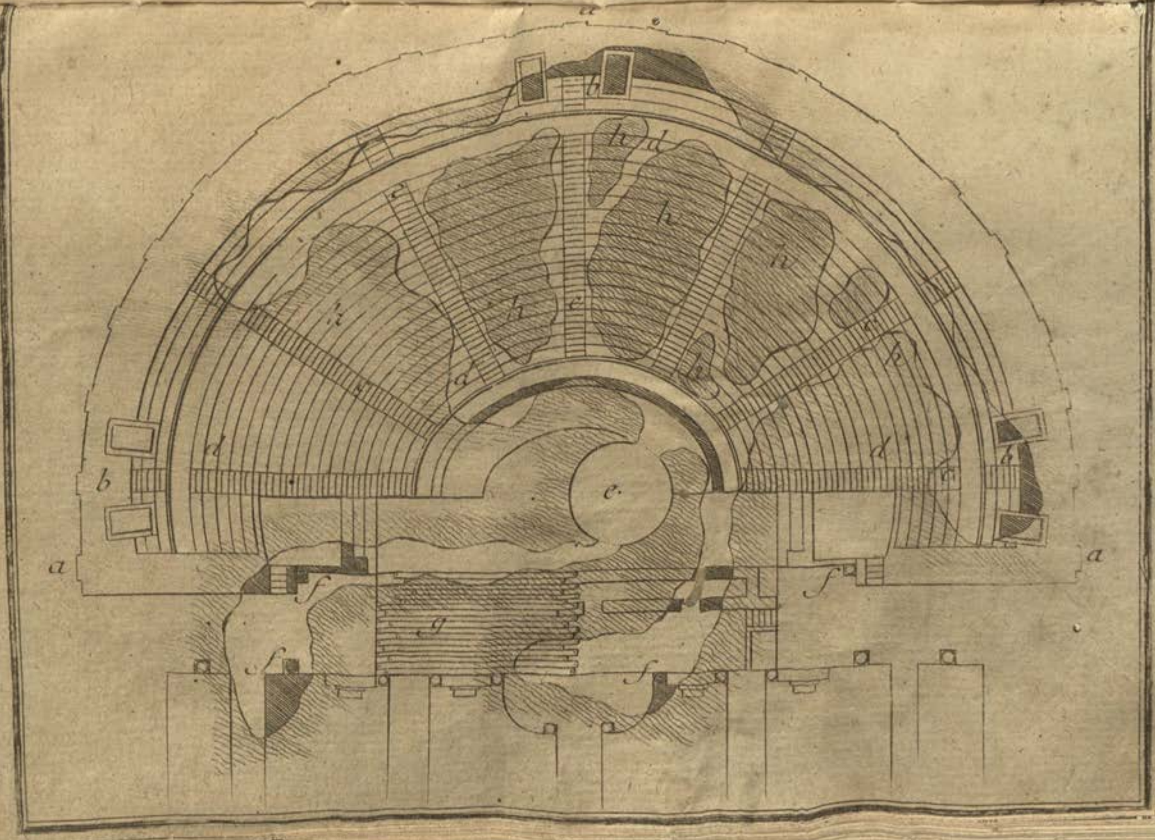
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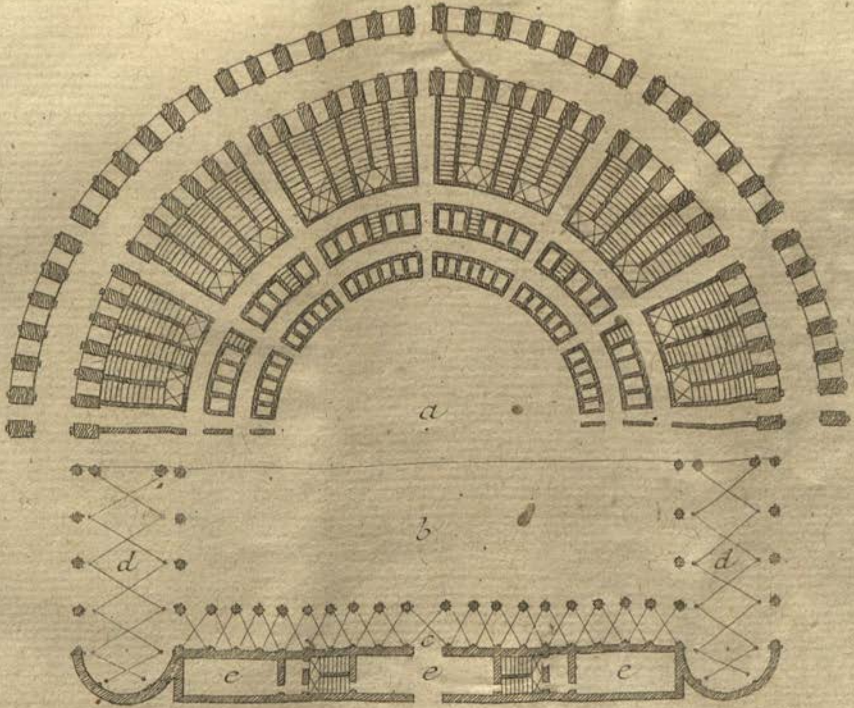
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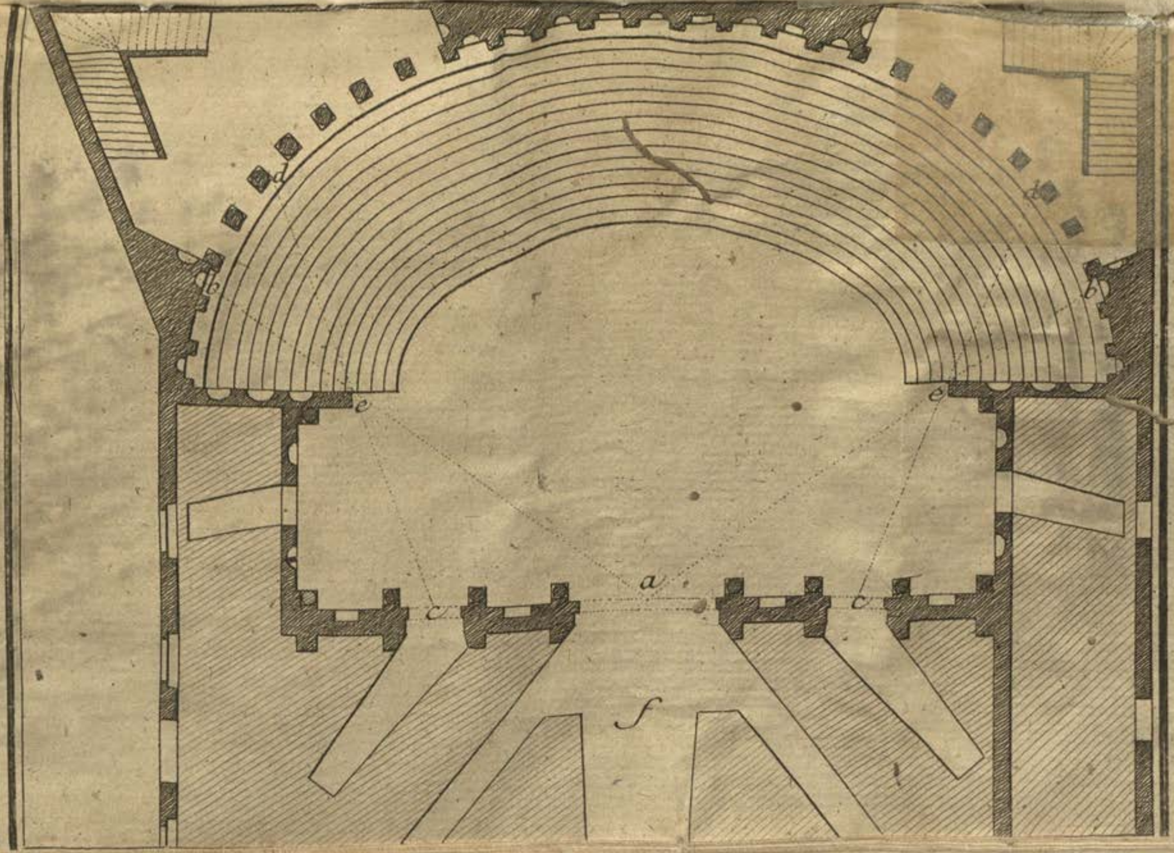
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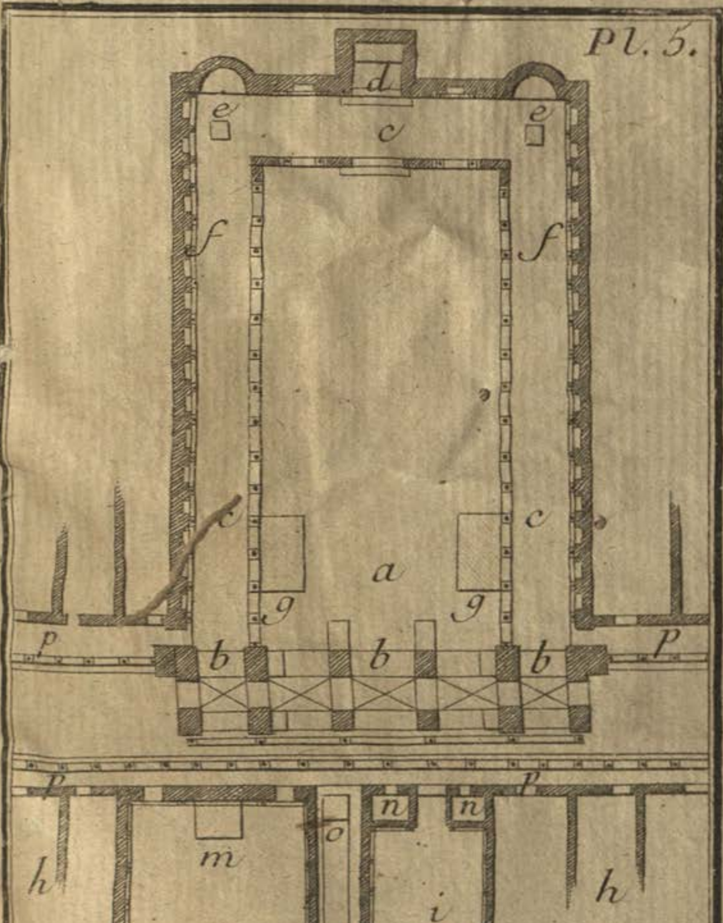
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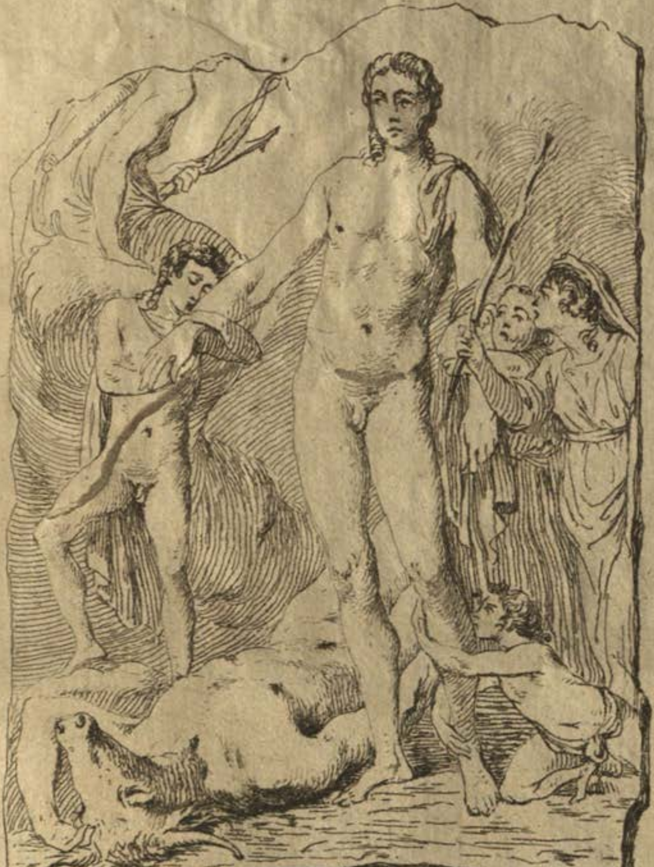

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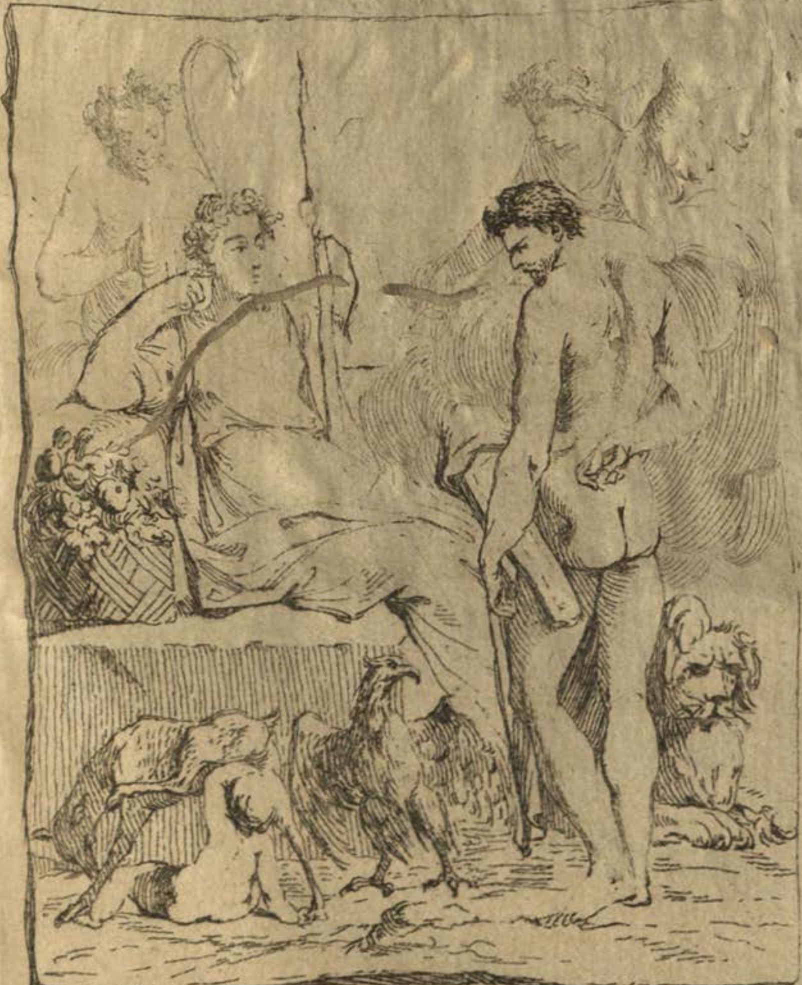

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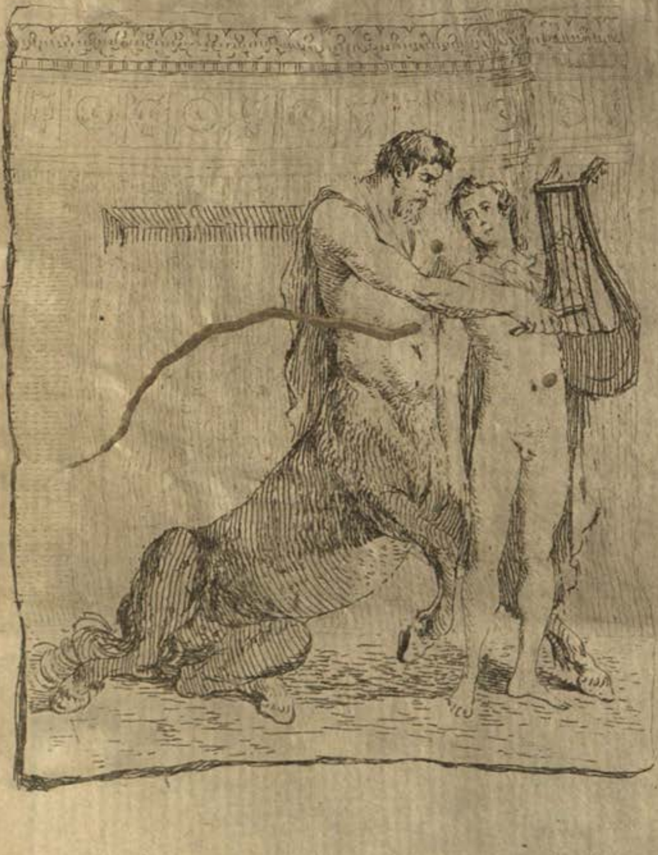

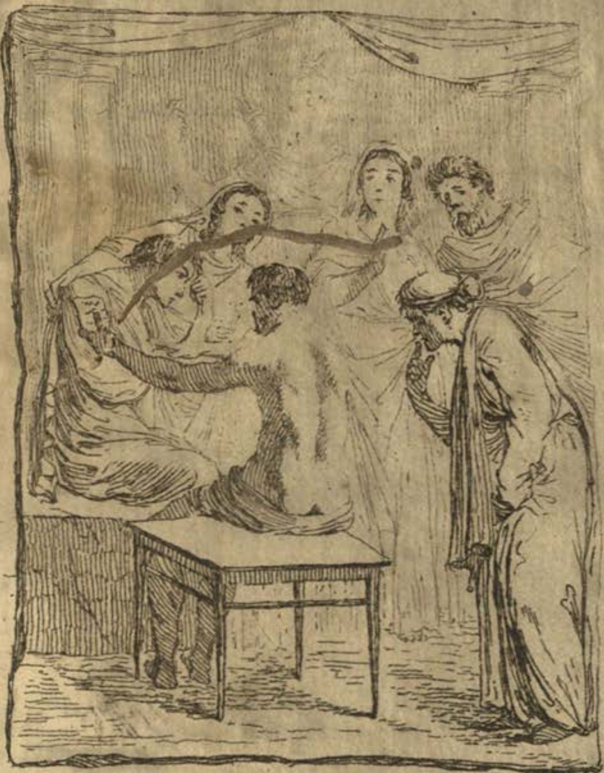

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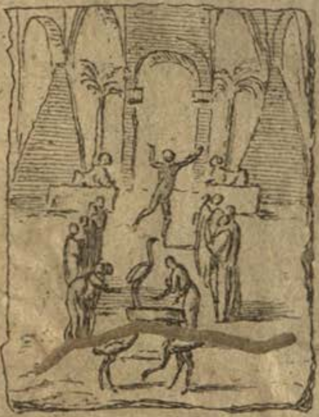

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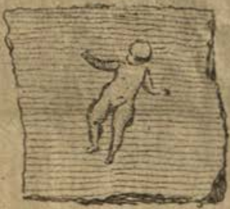

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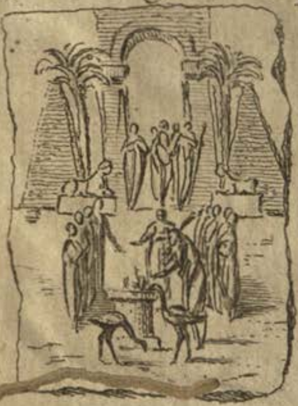

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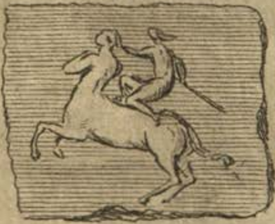

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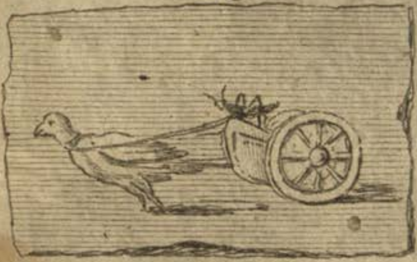

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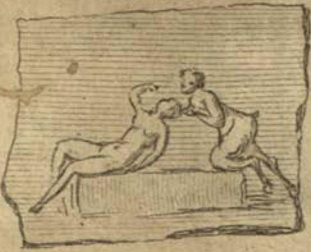

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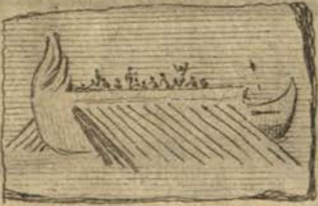

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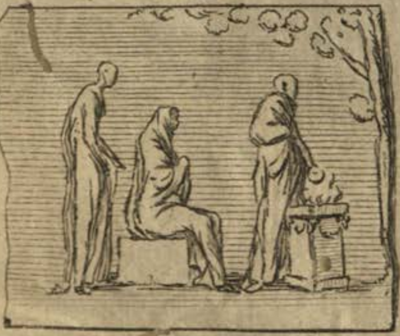

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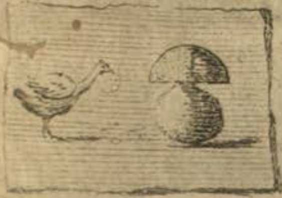

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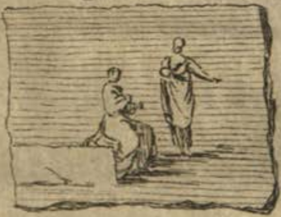

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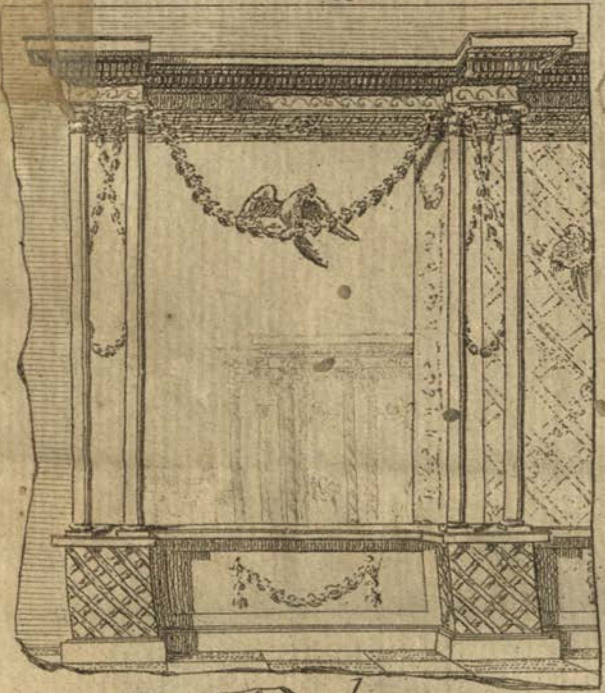

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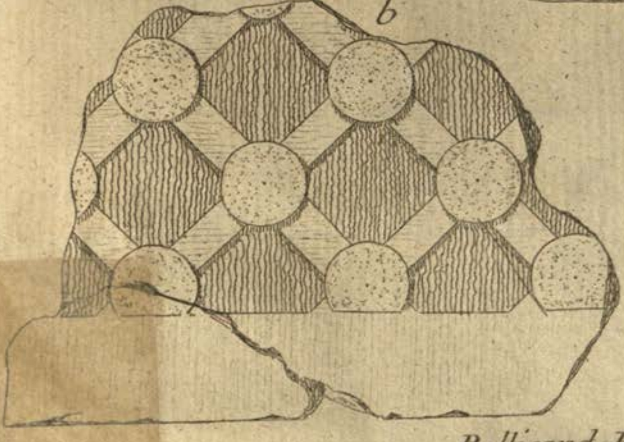

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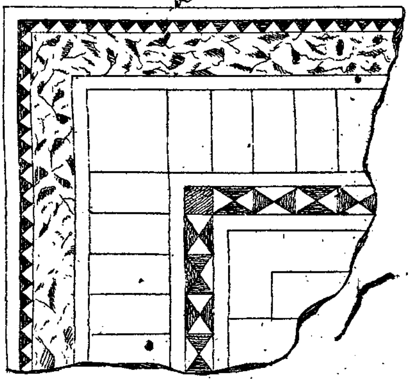

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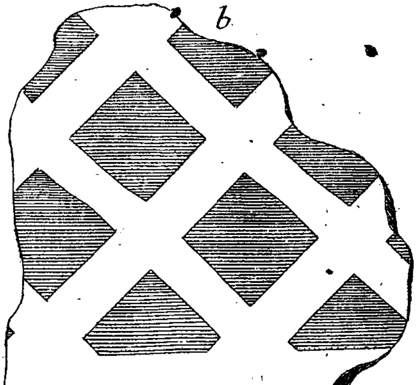

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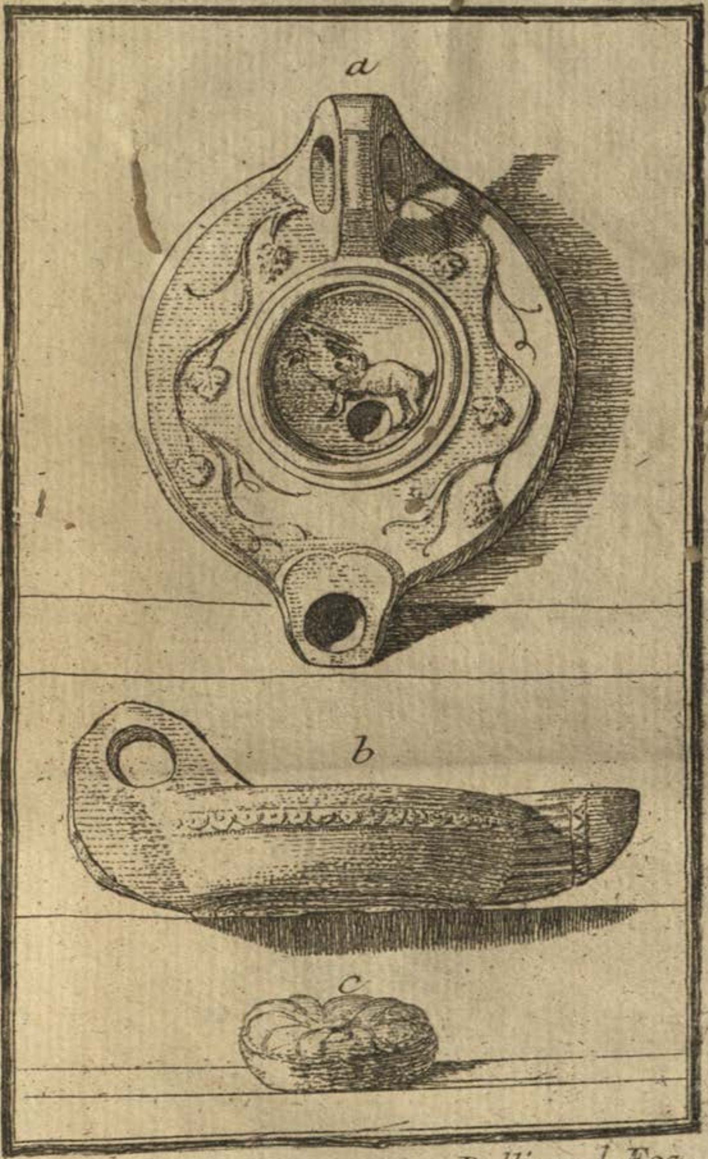

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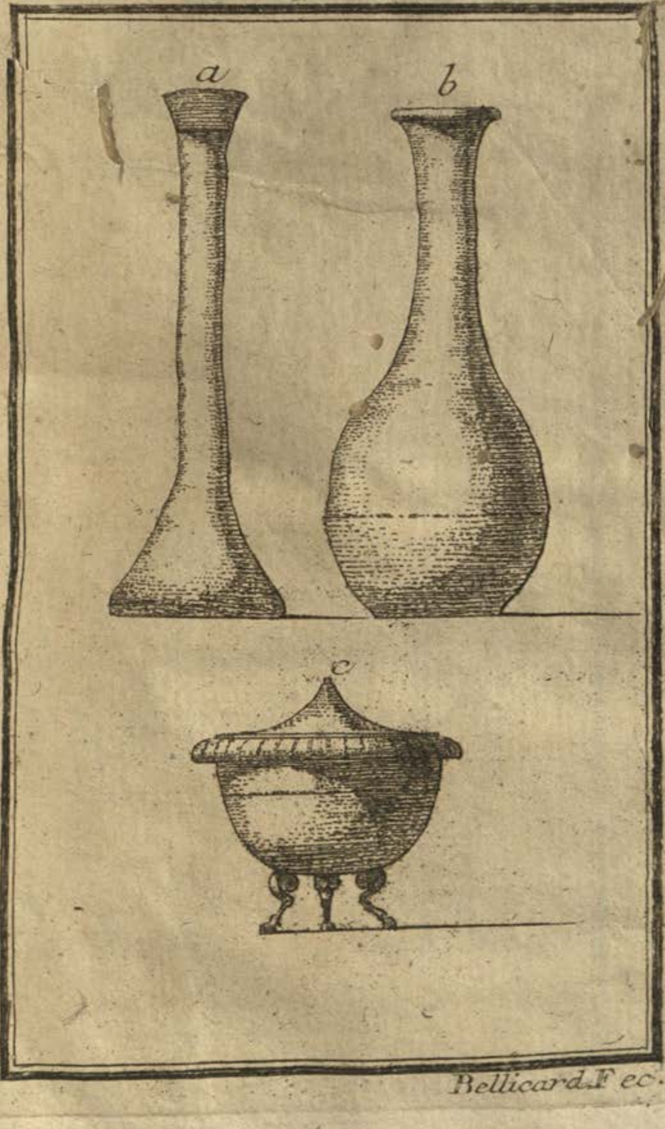

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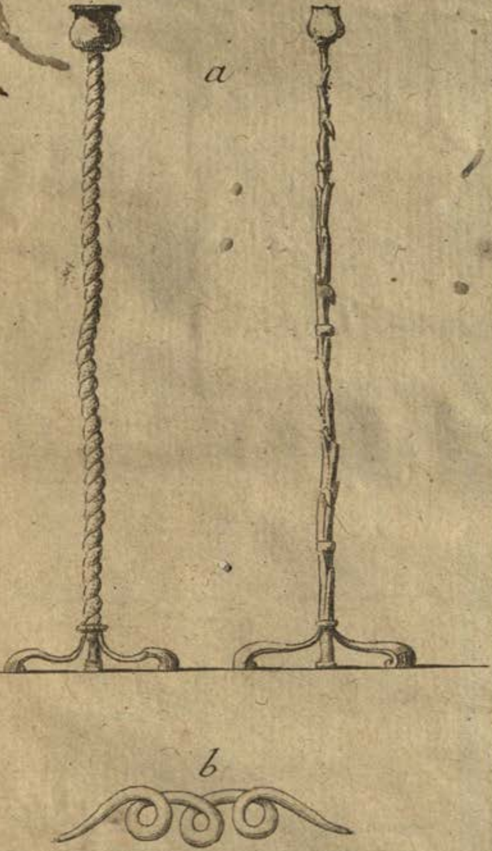

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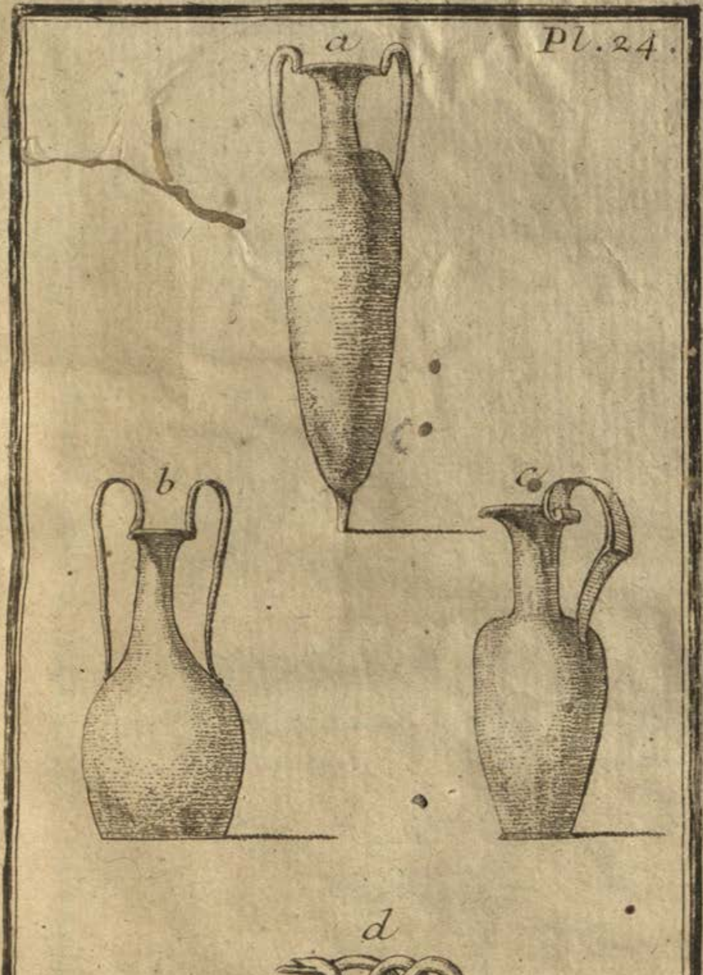

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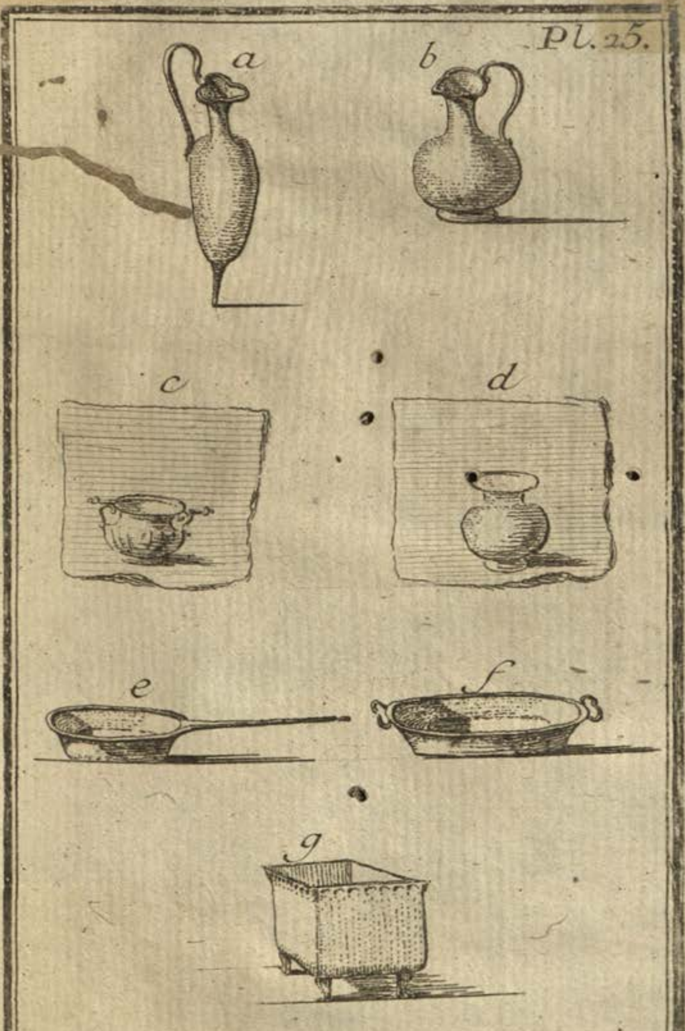
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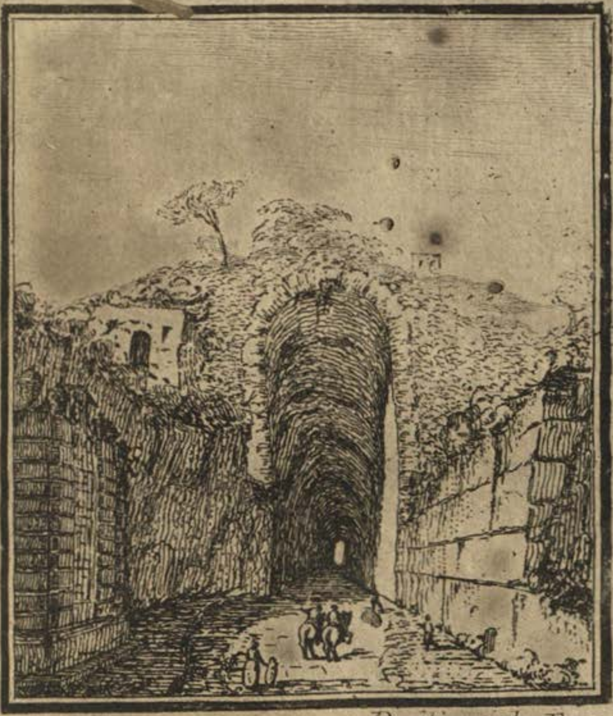

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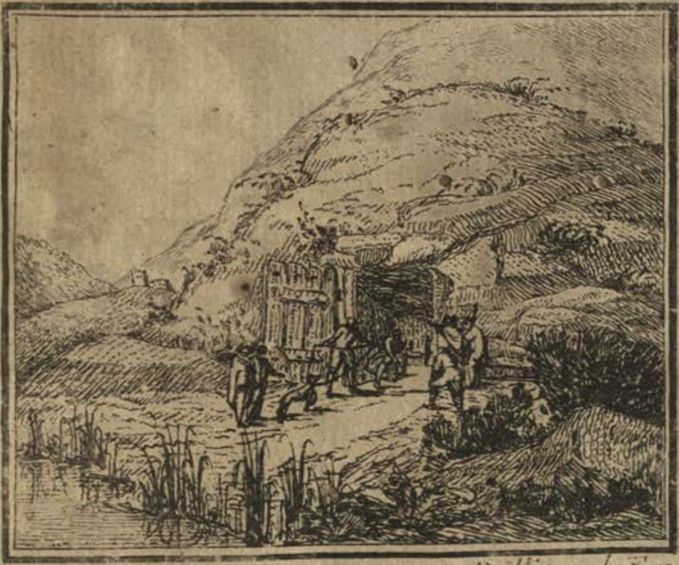

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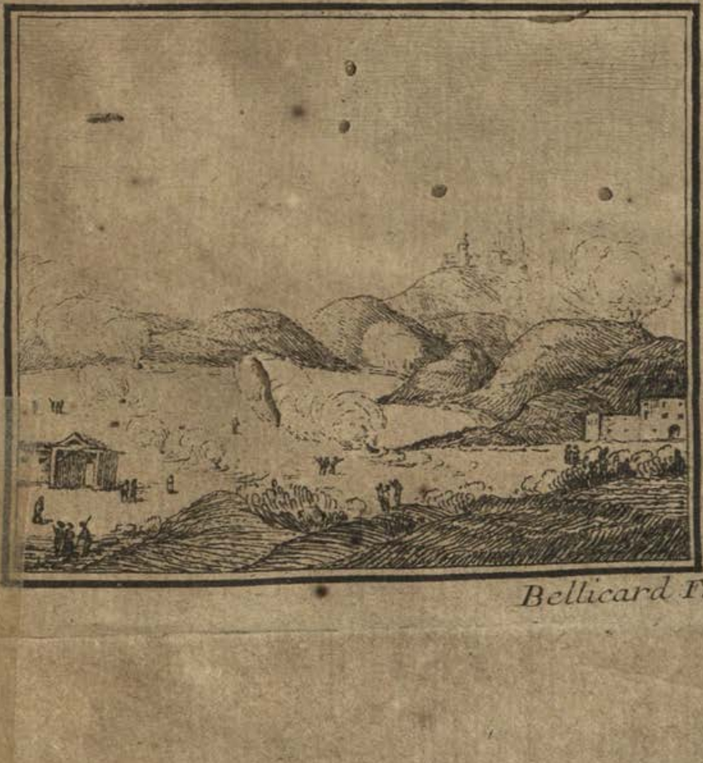

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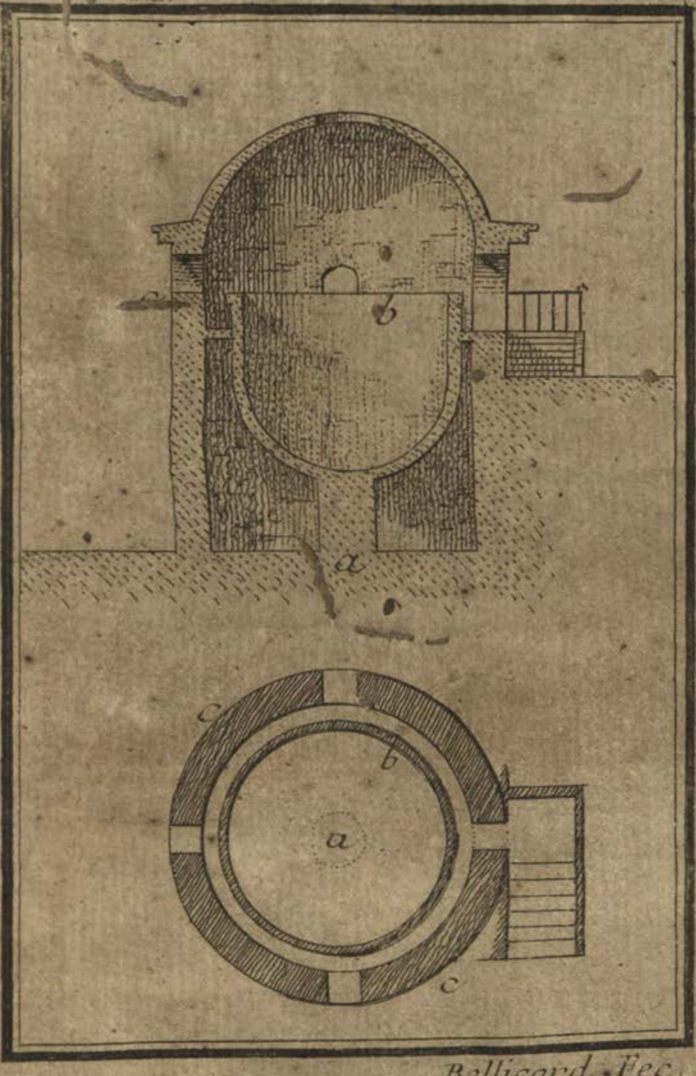

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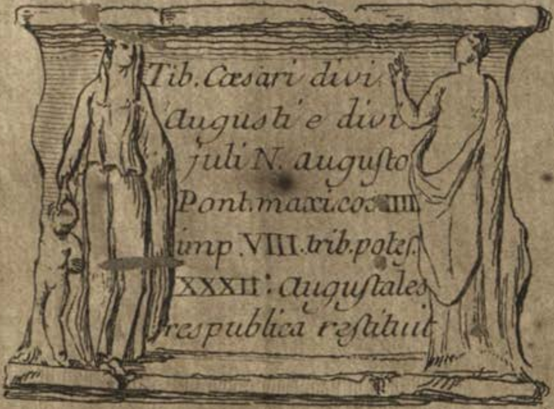
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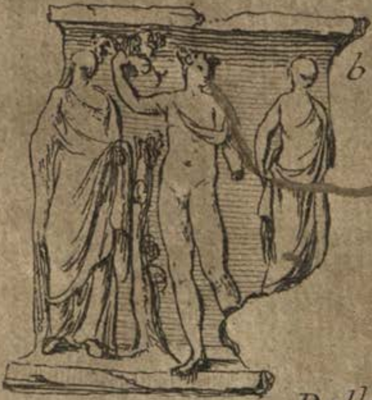

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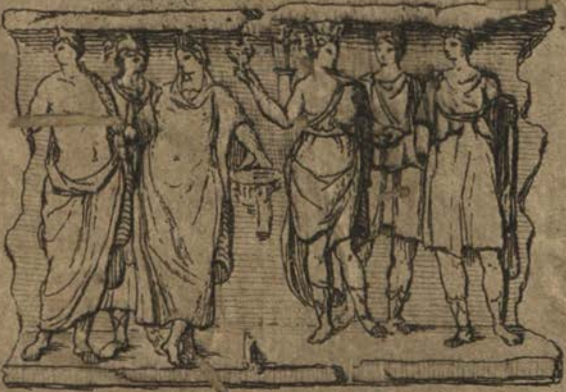

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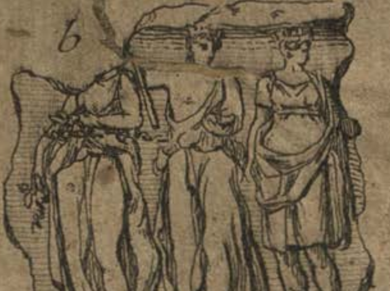

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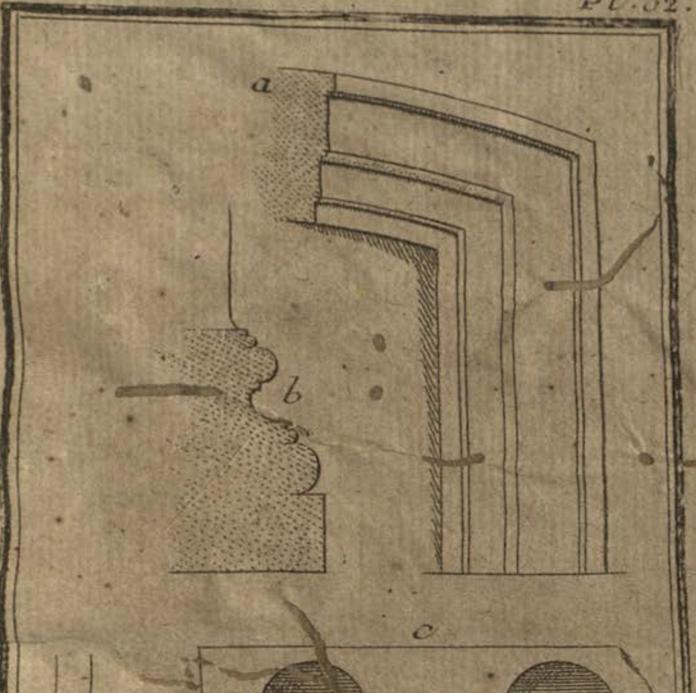

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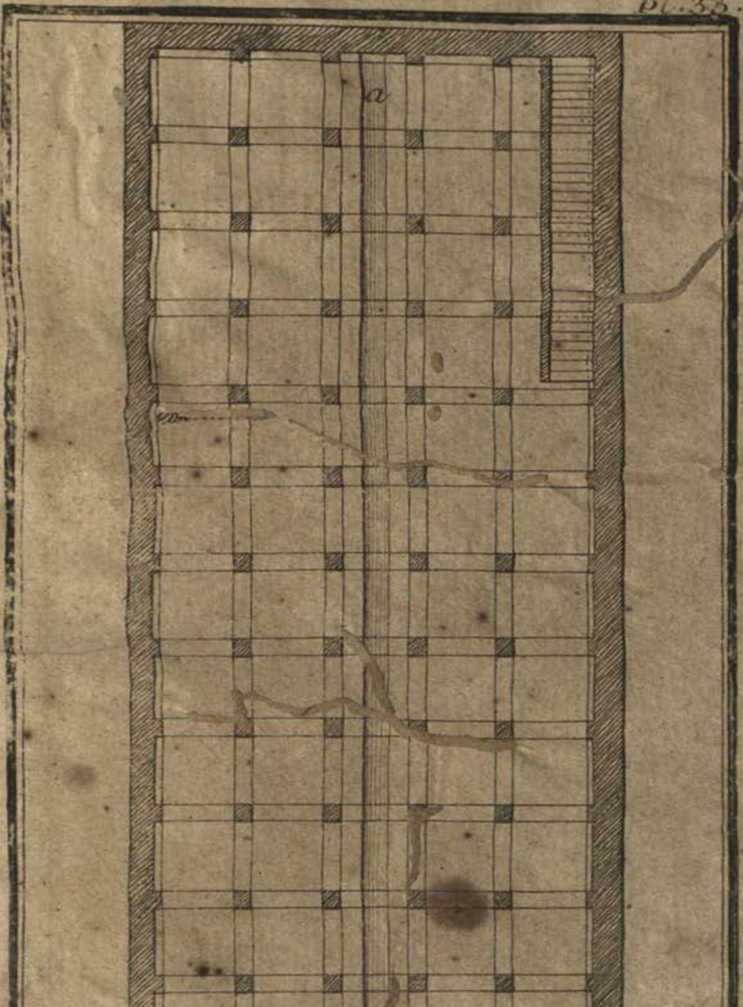

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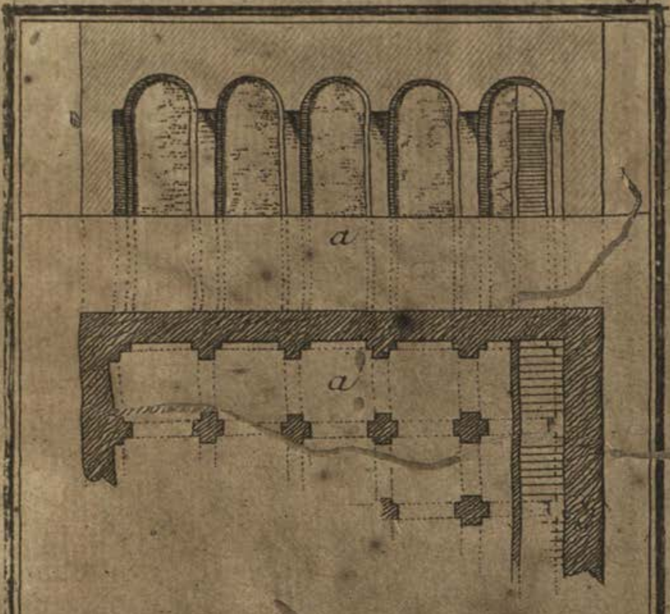

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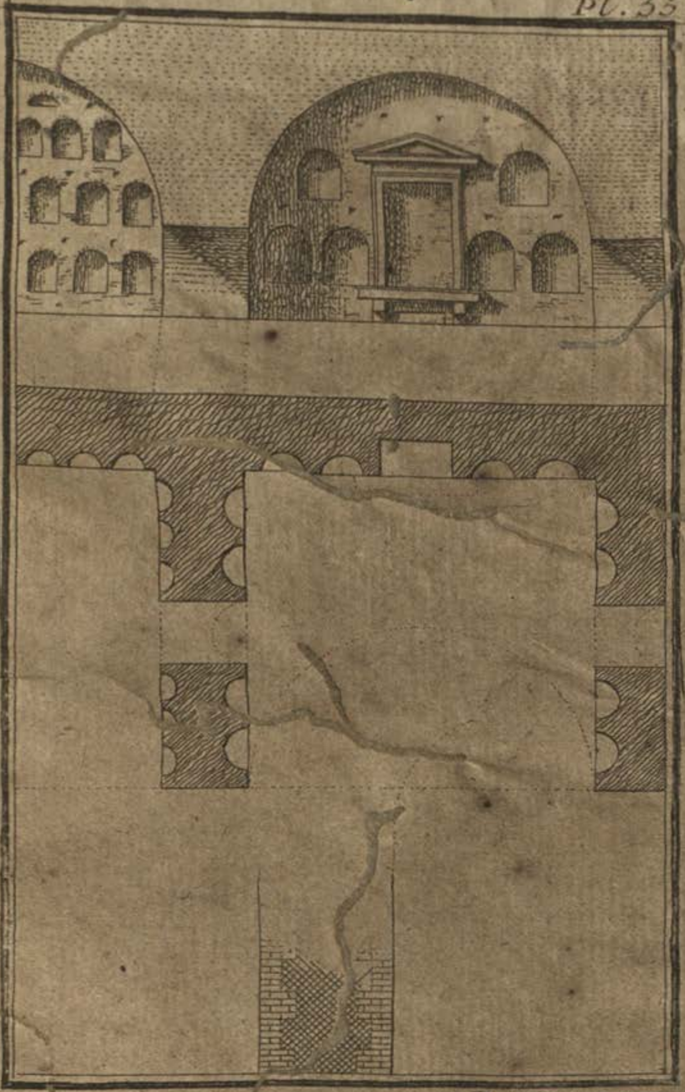

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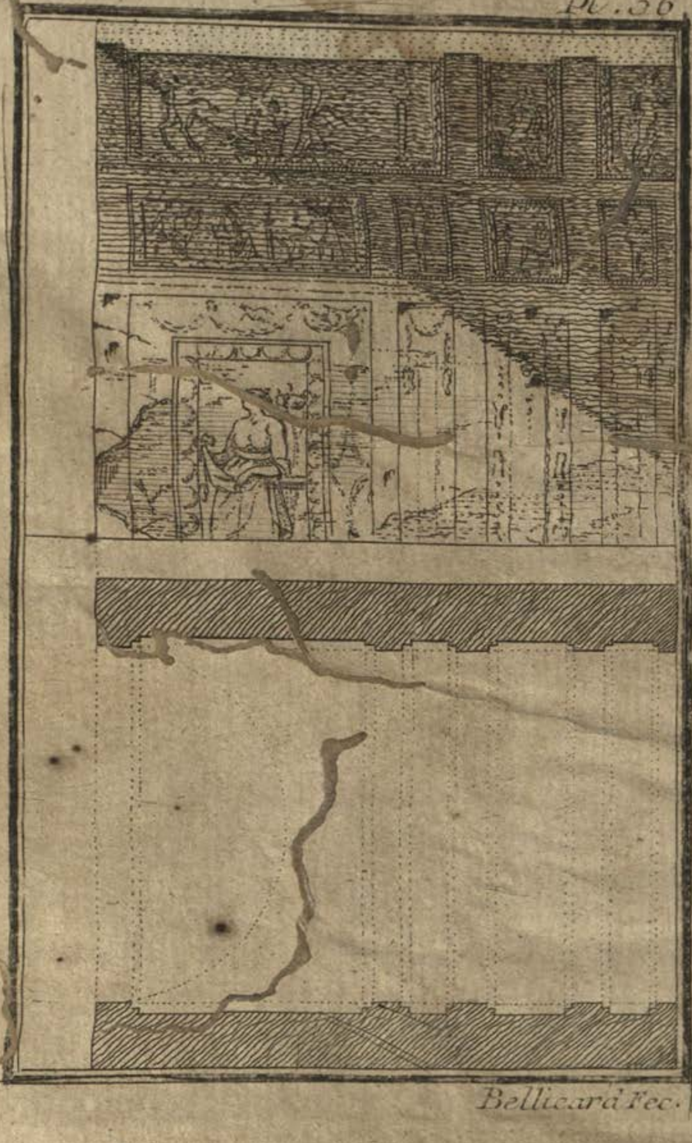

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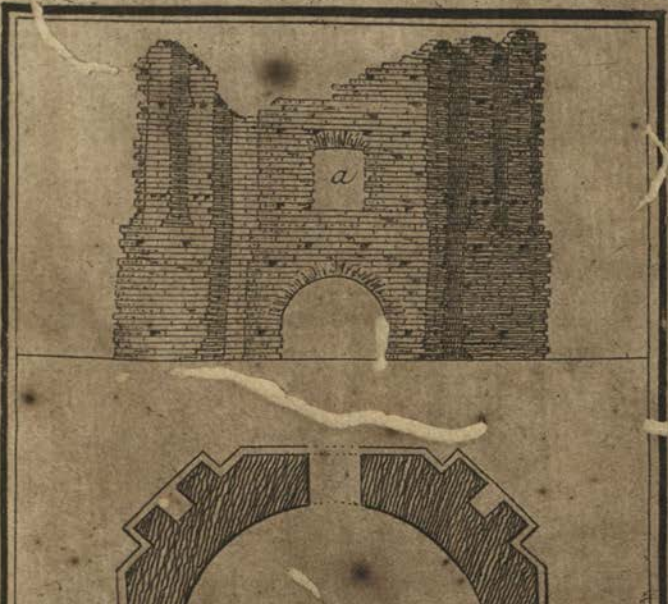

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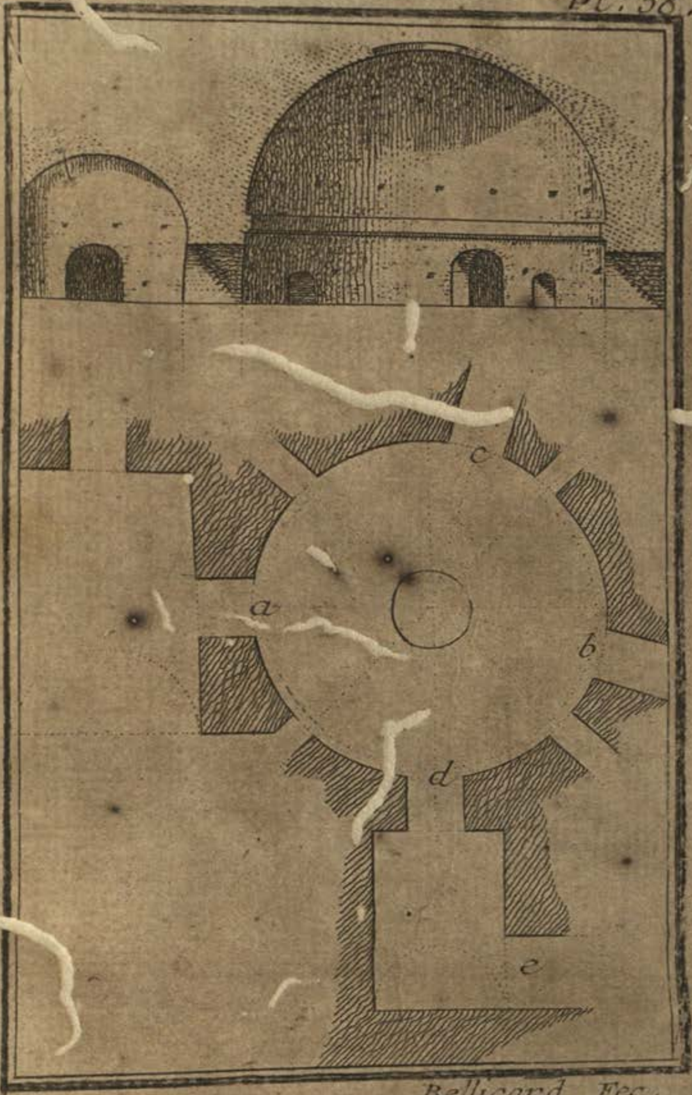

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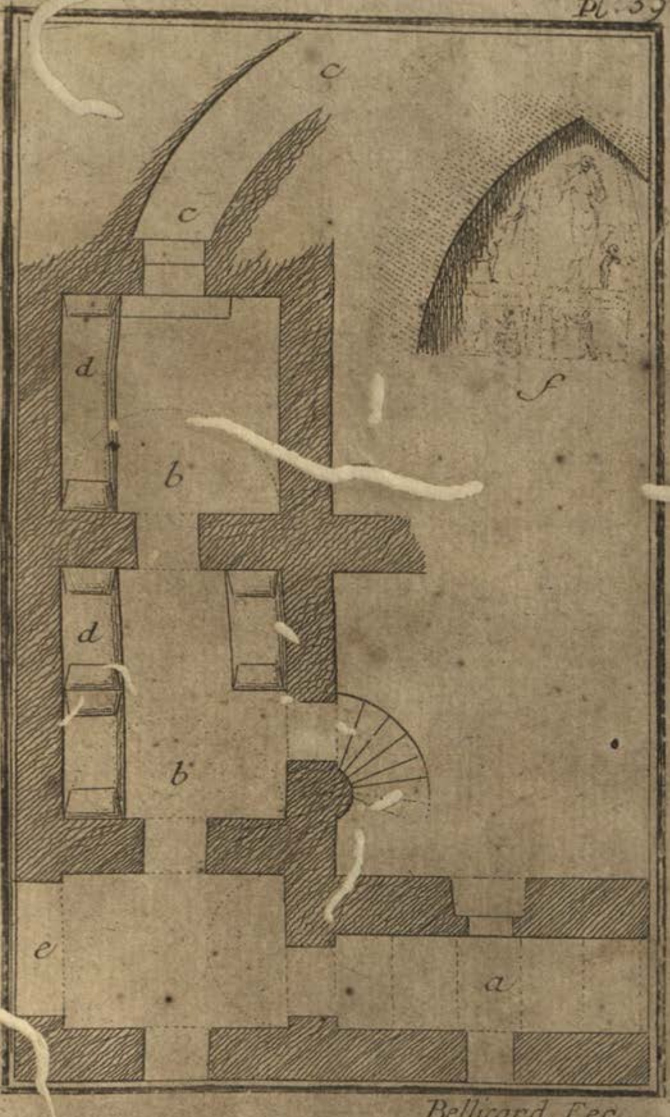

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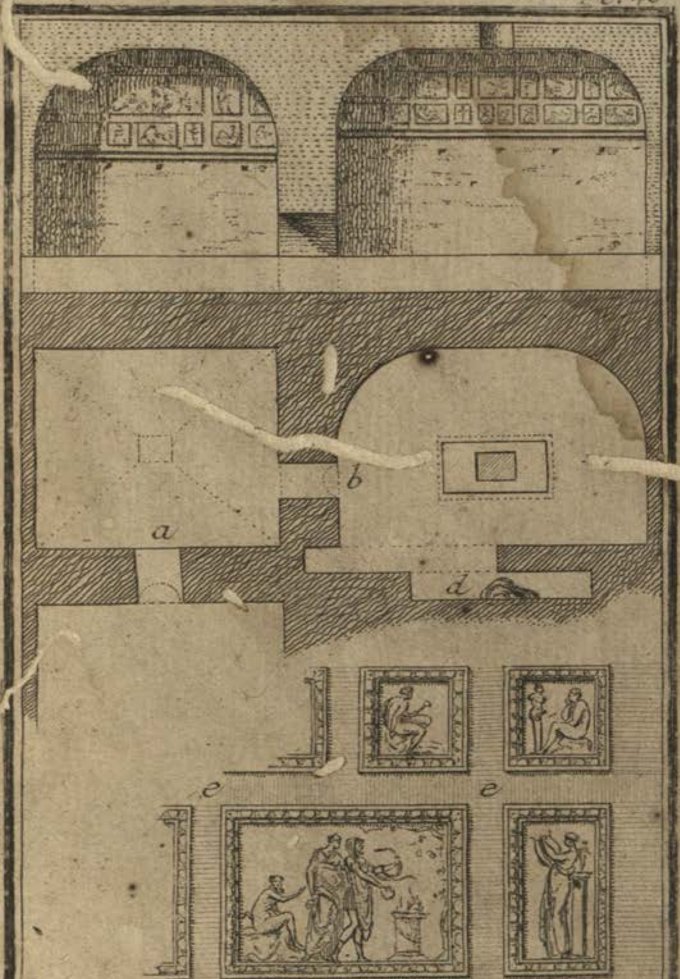

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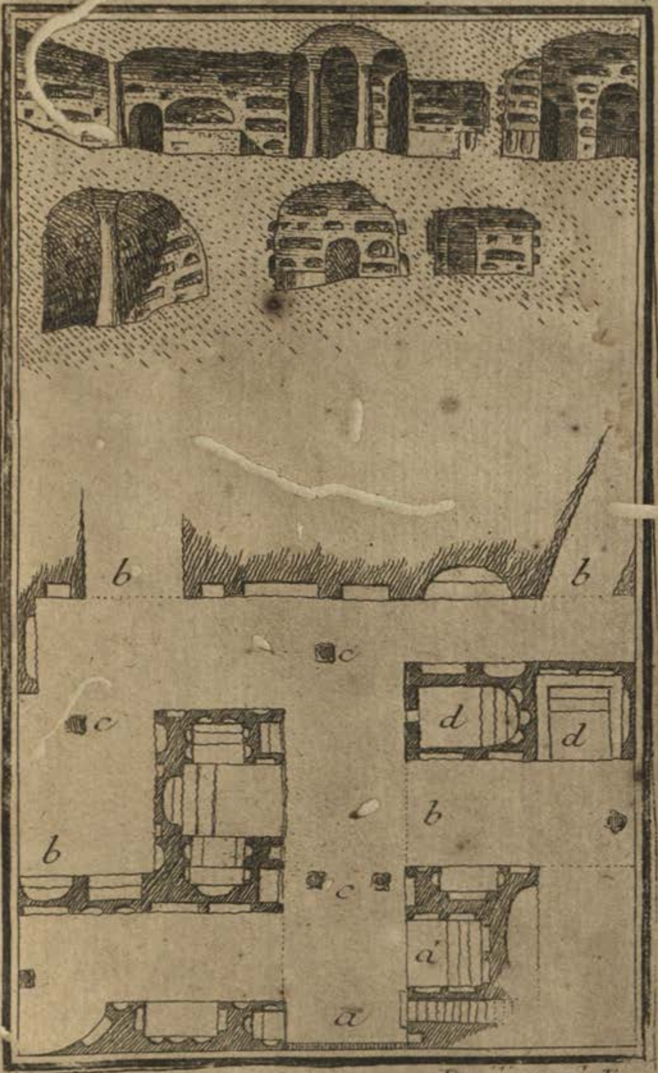
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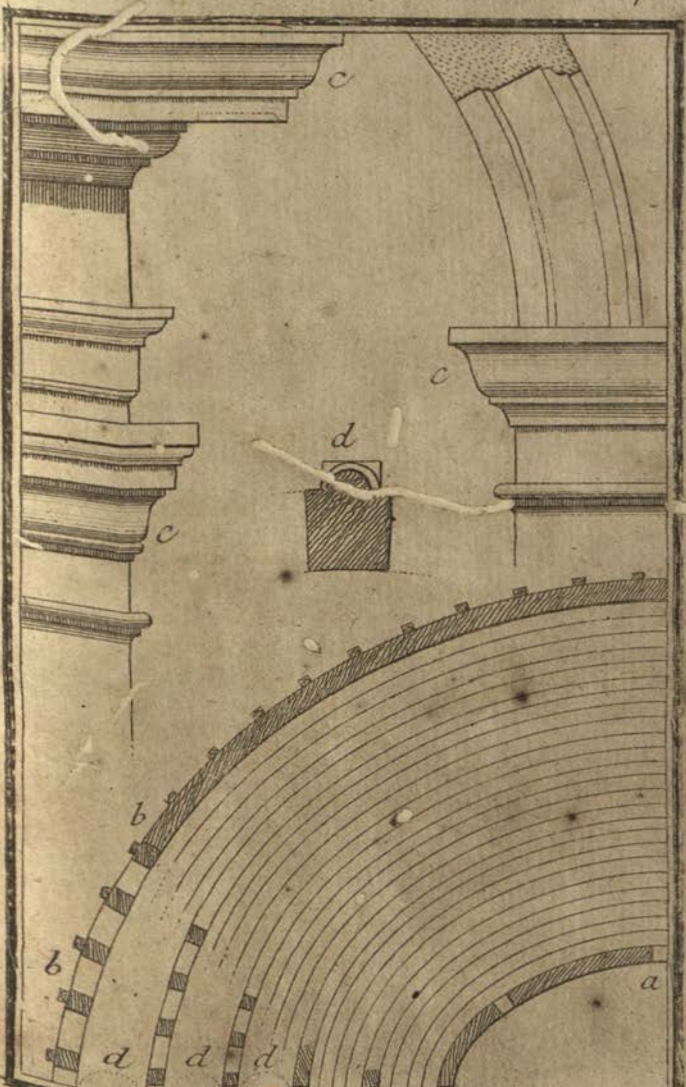
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